THE Hollywood REPORTER

November 20, 2019



SPOTIFY GOD OF PODS

Spotify's DANIEL EK and DAWN OSTROFF unveil a plan to harness Hollywood talent and exclusive podcasts to become the world's No. 1 audio platform: 'We want to win'

The Future of *Star Wars*
Make-or-break next moves at Disney

×

***THR* Gift Guide**
For the actors, assistants and agents on your list

×

'Strap on Your Flak Jacket'
The Producer Roundtable

FLAP A

"SHIA LABEOUF MAY BE A DOUBLE OSCAR® CONTENDER FOR *HONEY BOY*"

Scott Feinberg • The Hollywood Reporter



"HONEY BOY WILL BREAK YOUR HEART...
THIS IS THE KIND OF UNIVERSALLY MOVING WORK THAT CAN ONLY EMERGE FROM SOMETHING IMMENSELY SPECIFIC AND PERSONAL"

AP Associated Press

"THE MOST HONEST MOVIE OF THE YEAR"

BUSINESS INSIDER

"SHIA GIVES THE PERFORMANCE OF HIS CAREER"

THE PLAYLIST

"A CINEMATIC ACT OF COURAGE"

Roger Ebert

FOR YOUR CONSIDERATION IN

WINNER
HOLLYWOOD FILM AWARDS
BREAKTHROUGH SCREENWRITER AWARD
SHIA LABEOUF

WINNER
U.S. DRAMATIC SPECIAL JURY AWARD FOR VISION AND CRAFT
sundance film festival

WINNER
BFI LONDON FILM FESTIVAL
BEST FILM AWARD 2019
SPECIAL COMMENDATION

NOMINEE
IFP GOTHAM AWARDS
BREAKTHROUGH ACTOR
NOAH JUPE

AMAZON ORIGINAL

HONEY BOY



ALL CATEGORIES INCLUDING

BEST PICTURE

BRIAN KAVANAUGH-JONES, p.g.a. • DANIELA TAPLIN LUNDBERG, p.g.a.
ANITA GOU • CHRISTOPHER LEGGETT, p.g.a. • ALMA HAR'EL, p.g.a.

BEST DIRECTOR ALMA HAR'EL
BEST ORIGINAL SCREENPLAY SHIA LABEOUF
BEST ACTOR NOAH JUPE
BEST SUPPORTING ACTOR SHIA LABEOUF • LUCAS HEDGES

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amazonstudiosguilds.com

"IT'S AN ENORMOUS CREDIT TO LABEOUF AND JUPE... THE ALCHEMY OF THEIR SCENES TOGETHER COME SO MARVELOUSLY AND ACHINGLY ALIVE"

Los Angeles Times

"NOTHING SHORT OF MIRACULOUS"

THEWRAP

"A DAZZLING HIGH-WIRE ACT AS ACTOR AND SCREENWRITER, LABEOUF OFFERS AN INTIMATE AND DEEPLY INVOLVING CONFESSIONAL"

Rolling Stone









FOR YOUR CONSIDERATION IN

"A SPECTACULAR NARRATIVE DEBUT FOR ALMA HAR'EL"

THE PLAYLIST



ROLEX AND CINEMA

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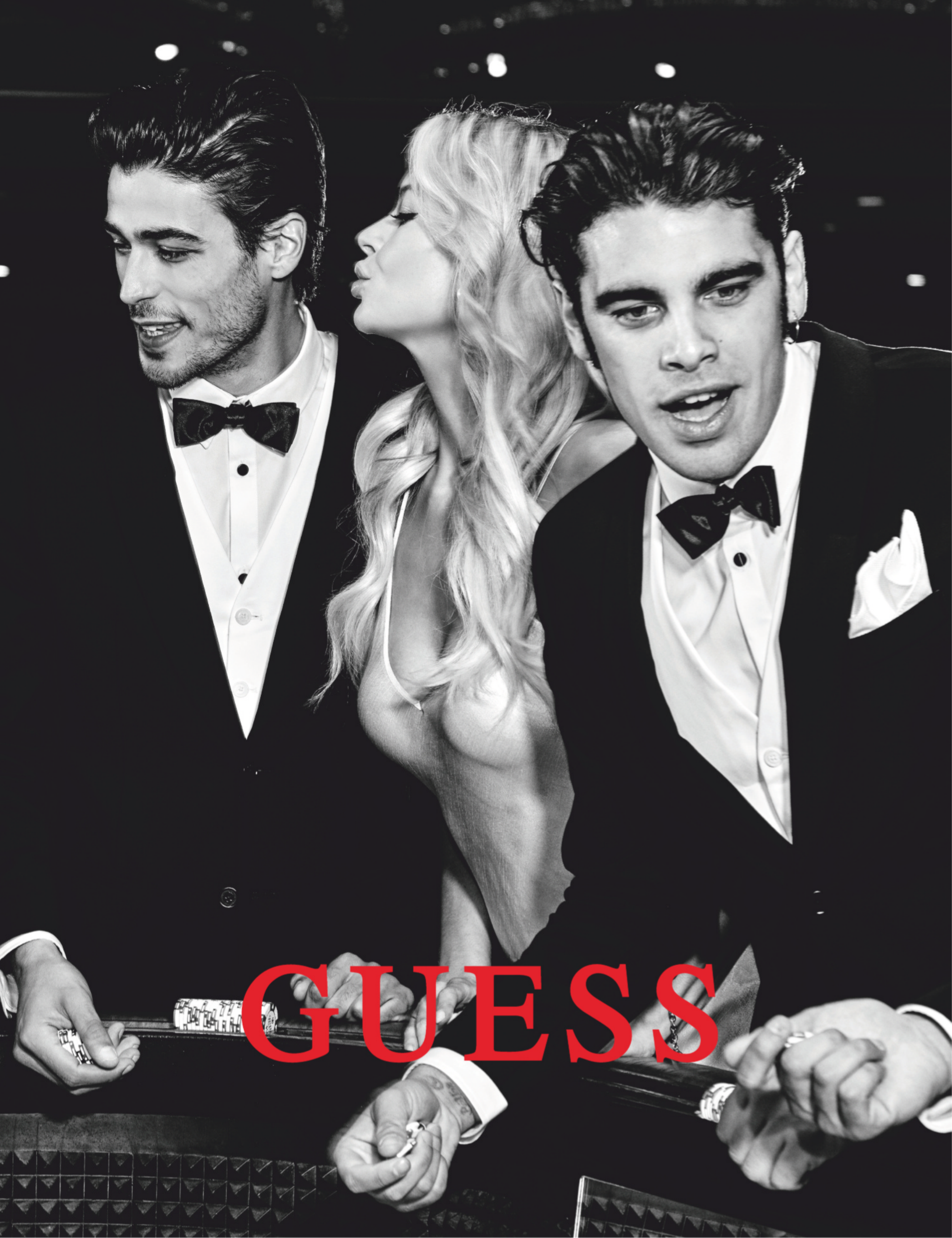




OYSTER PERPETUAL DATEJUST 41

ROLEX

ART DIR: PAUL MARCIANO PH: TATIANA GERUSOVA © GUESS?, INC. 2019


GUESS



THREE
BILLION YEARS
in the
MAKING



REAL IS RARE
REAL IS A DIAMOND

"A key aspect of happiness is an atmosphere of growth. I think we can feel stale in ordinary life. This place shakes you up, for sure."

Gretchen Rubin
Author, The Happiness Project
2x guest
Stretching @ Golden Door's Bamboo Forest

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The Hollywood Reporter

Issue No. 38, November 20, 2019



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"You are like, 'Shit, well, maybe I did go too far with this," says *Bombshell* producer Charlize Theron. "Then you realize you have to stand that ground." She was photographed Oct. 14 at Line 204 in Los Angeles.

FEATURES

66 **Talk's Not Cheap**
Having transformed the music industry, Spotify sets its sights (and your ears) on the exploding podcast space — spending hundreds of millions to land talent like Jordan Peele, Mark Wahlberg and the Obamas and become "the world's No. 1 audio platform."

72 **'Strap on Your Flak Jacket and Lean Into It'**
Producers Roundtable participants Debra Martin Chase, Peter Chernin, David Heyman, Emma Tillinger Koskoff, Dan Lin and Charlize Theron dish on demanding directors and remaining agile in an ever-changing industry.

80 **Awards Playbook: 'Filmmaking Doesn't Get More Epic and Personal'**
Eleven filmmakers reveal the movies that influenced their current projects, from the creep of Kubrick's *The Shining* to the heart of Malick's *The Tree of Life*.

84 **Making of *A Beautiful Day in the Neighborhood***
It took a decade and a multitude of puzzle pieces to fall into place for Marielle Heller and Tom Hanks to bring a "weirder" Fred Rogers story to the big screen.

Photographed by **Ramona Rosales**

"ONE OF THE GREAT COMEDIES
of this, or any, era"
ROLLING STONE

"one of television's
ALL-TIME GREAT COMEDIES"
THE HOLLYWOOD REPORTER

"HILARIOUS"
VOX

"BRILLIANT
blade-sharp writing"
GQ

"julia louis-dreyfus'
performance remains one of the
BEST IN TV HISTORY"
ROGEREBERT.COM

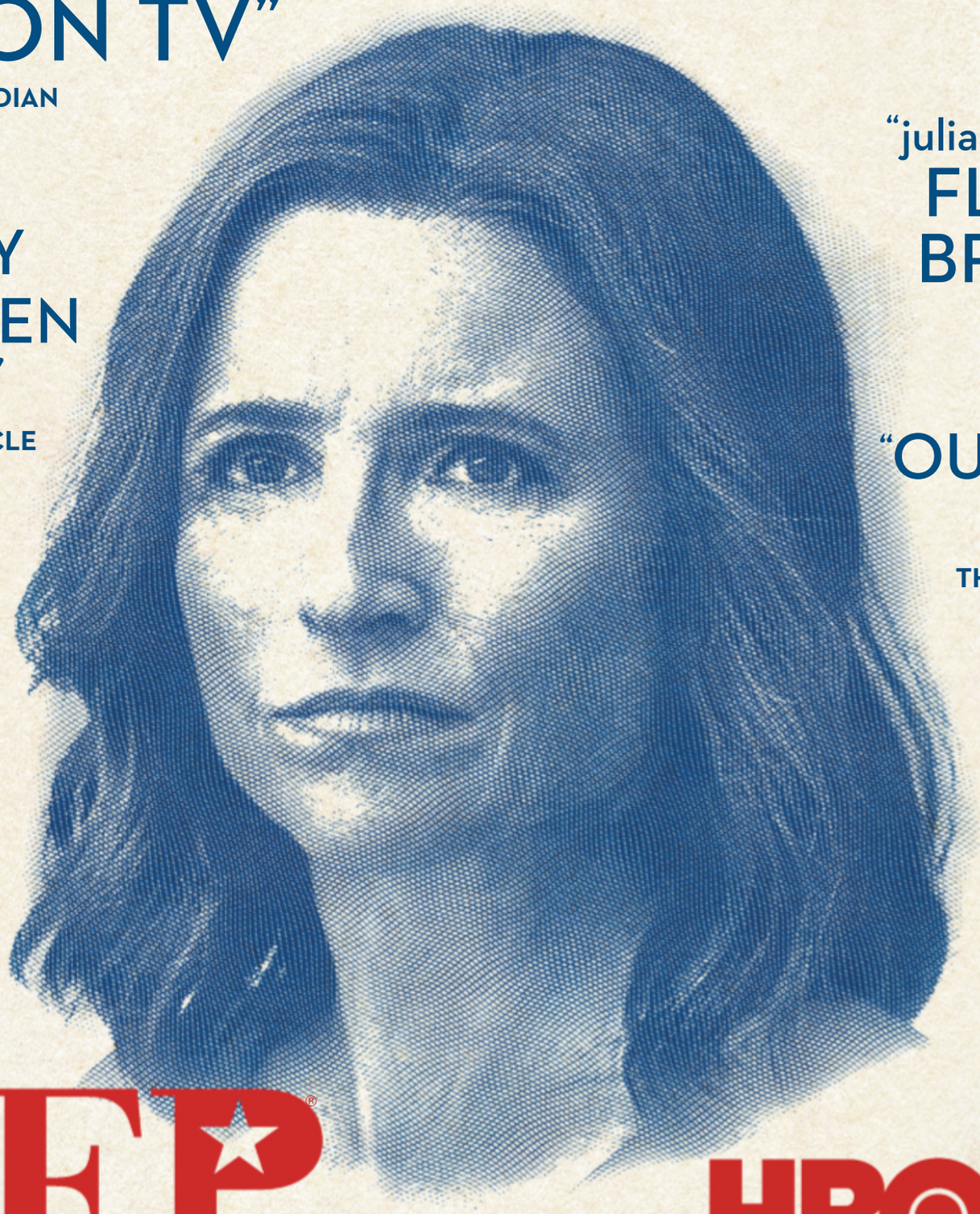
"TV'S GREATEST COMEDY"

NEWSDAY

"THE FUNNIEST
SHOW ON TV"
THE GUARDIAN

"julia louis-dreyfus is
FLAT-OUT
BRILLIANT"
VANITY FAIR

"SUPREMELY
WELL-WRITTEN
and ACTED"
SAN FRANCISCO CHRONICLE



"OUTSTANDING
CAST"
THE WASHINGTON POST

"WICKEDLY
FUNNY"
CHICAGO SUN-TIMES

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ever timely, and
ALWAYS
SMART"
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it's pure joy to watch these brilliant performers"
CHICAGO SUN-TIMES

"nicole kidman is
REMARKABLE"
THE NEW YORK TIMES

"gorgeous cinematography,
DEFT STORYTELLING
and EXCELLENT ACTING"
THE GUARDIAN

"laura dern is a
STANDOUT"
THE WASHINGTON POST

"★★★★"
ROLLING STONE

"shailene woodley
BEAUTIFULLY TACKLES
complex emotional material"
VULTURE

"TV'S BEST
ENSEMBLE"
THE HOLLYWOOD REPORTER

"zoë kravitz is a
RIVETING
screen presence"
BLOOMBERG

"meryl streep's mary louise is a
RARE TV MASTERPIECE"
LOS ANGELES TIMES

"shoutout to reese witherspoon
the PRIME MOVER OF THE SERIES
madeline is the show's glue"
NPR

"SUPERB
PERFORMANCES"
USA TODAY

"AS GOOD AS TV GETS"
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BIG LITTLE LIES

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The Hollywood Reporter

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Liquidation sales have begun at Barneys New York retail locations, including this one in Chicago.

50
Lisa Katz (left) and Tracey Pakosta were photographed Nov. 11 at their offices in Universal City.

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2016 A. Rafanelli Winery Dry Creek Valley Cabernet Sauvignon from Sonoma, $60; Estee Lauder limited-edition Celestial Dreams powder compact by Monica Rich Kosann, $175; Adidas *Star Wars* Ultraboost 19 sneakers, $180.

ON THE COVER
Daniel Ek and Dawn Ostroff were photographed by Yuri Hasegawa on Oct. 21 at the site of their new Spotify offices in downtown L.A.

THE REPORT

21 The Future of *Star Wars*
Episode IX arrives without a clear next step for the marquee franchise, but Lucasfilm's Kathleen Kennedy has a plan.

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32 7 Days of Deals

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37 Cenk Uygur on House Run: 'I'm Going to Maul Them'
A co-founder of The Young Turks news site, he's campaigning to replace Katie Hill on Capitol Hill. One issue? He doesn't live in the district.

38 R.I.P. Retail Therapy: Insiders Bid Farewell to Barneys
A producer and ex-manager talks to fellow longtime fans of the beloved, now-bankrupt department retailer, which will close in 2020: "It was not just a store."

40 Yes, I Did Say That!

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On the scene for the HFPA and *THR*'s Golden Globes Ambassador party.

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50 Creative Space: Lisa Katz and Tracey Pakosta
NBC's scripted bosses on comedy and drama, addressing the impact of the WGA-ATA standoff and why they're hearing so many time-travel pitches.

52 Streaming's Wild West
A new era in Peak TV is marked by a disjointed consumer experience, but there's a reason for that — rules for the programmers and distributors in dealmaking are being rewritten.

54 Are Films About Slavery Good for African Americans?
Oscar contenders like *Harriet* correct the misperceptions many have about slavery but also "risk defining African American participation in U.S. history primarily as victims."

56 Finding the Revs and Roars of *Ford v Ferrari*
The sound team behind the high-adrenaline racing drama breaks down the challenges of locating and recording the audio of coveted classic cars.

STYLE

59 Present Contenders
Pamper clients and loved ones with these 26 silver-screen inspired treasures — an ode to eight of the season's hit films.

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88 The 'Plus TV' Era Is Upon Us
As Apple TV+ and Disney+ further flood viewers with options in the streaming wars, it's worth asking: Are the offerings worth all the fuss?

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90 Hollywood's Top 25 Marketing Masterminds
Meet the execs filling theaters, acquiring subscribers and reviving *Friends*.

94 How Singapore Is Shaping Asia's Digital Future

CORRECTION
Jessica Gao, not Rachel Gao, has been tapped to develop and serve as head writer for Disney+'s Marvel series *She-Hulk* (*THR* 11/13).



THIS WEEK ON *THR* VIDEO
Hear from the producers of the year's standout films on the latest *THR* Roundtable.

Katz and Pakosta photographed by **Michele Thomas**

BARNEYS: TAYLOR GLASCOCK/BLOOMBERG VIA GETTY IMAGES. COMPACT: ALBERT RIVERA/COURTESY OF BRAND. WINE, SHOE: COURTESY OF BRAND.

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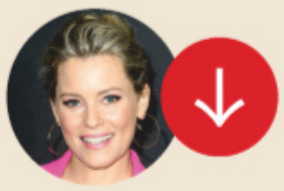
↑ Music
Swift's Strategy
Why her Big Machine feud may set precedent **p. 24**

Film
***Joker* Sequel**
Todd Phillips wants to make another origin story **p. 26**

Heat Index



David Goodman
The WGA West president scores a win as two mid-tier agencies, Abrams Artists and Rothman Brecher Ehrich Livingston, sign the guild's "code of conduct."



Elizabeth Banks
While losses are mitigated by a $50 million-ish budget, the *Charlie's Angels* helmer fails to reboot the franchise with a low $8.4 million domestic debut.



Krista Vernoff
The showrunner of ABC's *Grey's Anatomy*, now in its 16th season, sees viewership grow to a 6.5 demo rating and 16.6 million viewers in 35-day multiplatform ratings.



Roland Emmerich
The director's $100 million indie World War II drama *Midway* isn't making up enough ground overseas, with a global gross of $72 million since its Nov. 8 release.

Showbiz Stocks

$66.88 (+4%)
LIVE NATION ENTERTAINMENT (LYV)
Some on Wall Street are bullish on the concert promoter's plan to purchase a majority stake in OCESA Entretenimiento, the owner of Ticketmaster Mexico.

$6.70 (-9%)
NATIONAL CINEMEDIA (NCMI)
B. Riley FBR reiterates its "neutral" rating on the firm that puts ads and special events in theaters, in part due to "a weak 2020 box office."

Nov. 11-18

SWIFT: KEVIN MAZUR/WIREIMAGE. GOODMAN: CHARLEY GALLAY/GETTY IMAGES. BANKS: TOMMASO BODDI/WIREIMAGE. VERNOFF: ALBERTO E. RODRIGUEZ/GETTY IMAGES. EMMERICH: JON KOPALOFF/FILMMAGIC. ABRAMS: DESIREE NAVARRO/WIREIMAGE. IGER: DREW ANGERER/GETTY IMAGES. KENNEDY: CHRISTOPHER JUE/GETTY IMAGES. *STAR*: LUCASFILM LTD./DISNEY (7). *MANDILORIAN*: COURTESY OF DISNEY+.

The Report

Behind the Headlines



Star Wars Uncertainty Extends to Disney's Lucasfilm Leader, Too

Kathleen Kennedy has a director lined up for a 2022 film even as she has yet to settle on the direction for the marquee franchise's 'evolving' mythology — or her own future

BY KIM MASTERS

Are there any fans more implacable than *Star Wars* fans? Probably not. And with *The Rise of Skywalker* (aka *Episode IX*) set to wrap up the original saga when it opens Dec. 20, it's fair to say some are waiting with knives out to see what comes next.

The overarching and billion-dollar questions for Disney: Where does the *Star Wars* universe go from here? Will Lucasfilm president **Kathleen Kennedy** stay or exit? Will Disney CEO **Bob Iger** and film studio chief **Alan Horn** give her the chance to steer this balky behemoth into a smooth flight path? And given the rocky recent past filled with fired and sidelined directors and aborted projects, which filmmaker(s) would even dare to take on the next phase of *Star Wars*?

Asked to comment on these topics, Disney has nothing to say. (All eyes on *Episode IX*, please.) And Kennedy, 66, may be reading into the silence. Asked how long she might stick around in her job, she recently told *Rolling Stone*: "What happens in the future, and how long and how much longer I do this? I don't know yet. I'm looking at all of that."

Kennedy hasn't offered any specifics, but the new Disney+ series *The Mandalorian* seems to provide a strong hint regarding her ideas about how to plot the future of *Star Wars* — if she's given the opportunity. Note that those plans involve a very limited role for Marvel Studios chief **Kevin Feige**, who is set to produce his own film take on the franchise.

On Nov. 13, Disney held a premiere, showing three episodes of *Mandalorian* at its El Capitan Theatre in Hollywood. Unsurprisingly, creator **Jon Favreau** was the star of the night. Perhaps some of the most lavish praise for the *Mandalorian* experience came from eccentric filmmaker and *Mandalorian* actor **Werner Herzog**, who raved about the cutting-edge technology on display in the series. But his words seemed to be freighted with meaning beyond that. "What you are creating is an entire universe," Herzog said. "This universe is filled with new mythology. Not very often in the cultural history have we had new mythologies. And I find it very significant."

Creating a new mythology is, of course, the challenge that Disney faces with *Star Wars*. Kennedy is an experienced and competent producer, but she is not a creative visionary. (She made her name as a producer for creative visionary **Steven Spielberg**.) So who better than Favreau to play a leading role in charting the course? He has

fan loyalty. He is as Team Disney as they come, having directed *The Jungle Book* and *The Lion King*. He worked with Kennedy on the all-important effort to launch Disney+. And having consulted on, executive produced and acted in Marvel movies, he is also close with Feige. So with or without Kennedy, sources say it seems likely that Favreau will have a lot of say over the future of *Star Wars*. These sources also say Kennedy's



Kathleen Kennedy and Jon Favreau at the Nov. 13 *Mandalorian* premiere.

ideal team includes key roles for **Michelle Rejwan**, a producer on *Episode IX* and Lucasfilm's senior vp live action development and production, and **Dave Filoni**, the veteran animation director and **George Lucas** protege who directed live action for the first time with two episodes of *Mandalorian*. Even if remaining at Lucasfilm is not in the cards for Kennedy, this plan would enable her to trumpet that she has done the job she was hired to do — completing the Skywalker saga — and left the franchise in good hands.

But on the movie side, nothing is going to happen fast. Iger already noted a *Star Wars* film "hiatus" in a Nov. 7 earnings call. In September, he told *The New York Times* that Disney "put a little bit too much in the marketplace too fast." (Was he the one who pushed to hurry out *Solo: A Star Wars Story* in 2018 despite Kennedy's misgivings? Well, yes.)

Sources say Kennedy has a film on deck for 2022, but not the one being developed by *The Last Jedi* filmmaker **Rian Johnson**. (No announcement is planned until January.) Kennedy's contract is up in 2021, so whether she will be on the job when this film is completed is not clear. Kennedy insists she's enjoyed running Lucasfilm, but in some ways it's hard to see how. She has had one of the hardest jobs in Hollywood: inventing stories under a white-hot spotlight and dealing in a universe where rabid fans have plenty of ideas, mostly about what they don't want. And she was picked by Lucas before he sold to Disney, not Iger. It's not hard to imagine that Iger would like to install his own choice to head this bauble that cost $4 billion and has generated some headaches since. It's also not hard to imagine that Iger has not enjoyed the negative noise around the franchise, despite the nearly $5 billion in global box office from Disney's four installments since 2015.

Fans were thrilled when *THR* reported that Feige had pitched a *Star Wars* movie. But for now, his plate is loaded. He is at a pivot point with the end of the *Infinity* saga in terms of films. He has taken control of the Marvel characters that previously belonged to Fox. And another *Spider-Man* movie just plopped into his lap (now that Sony Pictures has come to its senses). Feige also is launching shows in rapid sequence for Disney+, starting with *Falcon and the Winter Soldier* in fall 2020. And of course moving him to *Star Wars* risks tampering with the Marvel magic. But a number of industry observers still believe that Feige, 46, is the future. Given his track record, says one film agent, "If you're Iger, you've got to figure out a way to use that person."

Aaron Couch contributed to this report.

Disney's Balancing Act

The studio will stagger its *Star Wars* and *Avatar* films while plotting multiple Marvel movies annually

2020
Black Widow (Marvel) May 1
The Eternals (Marvel) Nov. 6

2021
Shang-Chi and the Legend of the Ten Rings (Marvel) Feb. 12
Doctor Strange in the Multiverse of Madness (Marvel) May 7
Untitled Indiana Jones (Lucasfilm) July 9
Thor: Love and Thunder (Marvel) Nov. 5
Avatar 2 (Fox) Dec. 17

2022
Untitled (Marvel) Feb. 18
Black Panther 2 (Marvel) May 6
Untitled (Marvel) July 29
Untitled (Marvel) Oct. 7
Untitled (*Star Wars*) Dec. 16

2023
Untitled (Marvel) Feb. 17
Untitled (Marvel) May 5
Untitled (Marvel) July 28
Untitled (Marvel) Nov. 3
Avatar 3 (Fox) Dec. 22

2024
Untitled (*Star Wars*) Dec. 20

2025
Avatar 4 (Fox) Dec. 19

2026
Untitled (*Star Wars*) Dec. 18

Source: Walt Disney Studios

What the End of the Paramount Decrees Actually Means

Even if the 1948 decision is ripped apart by the Justice Department, expect more — not fewer — antitrust fights **BY ERIQ GARDNER**

The move by the Department of Justice to seek the elimination of the Paramount Consent Decrees is not the end of the story. First up, the DOJ will need to convince a federal judge that the long-standing prohibition on movie distributors owning major theatrical exhibitors "no longer meet[s] consumer interest," as DOJ antitrust chief **Makan Delrahim** put it in his Nov. 19 announcement.

This will likely mean responding in court to the dozens of comments the DOJ received in reaction to its multiyear review on the conditions put in place after Hollywood studios lost a huge 1948 Supreme Court decision. Many independent theaters have expressed concern that the end of the Paramount Decrees would lead to studios again flexing their might with licensing demands like bundling and geographic exclusivity. Larger chains have worried about having less choice when studios aim to ensure long runs for their tentpoles. The Writers Guild sent its own comment about how increased market power and less output would damage its members.

Still, pointing to the rise of online video delivery, the DOJ may be able to overcome such competition concerns. A bigger court fight could commence should the Justice Department pull back from the music industry's analogue — the consent decrees that rule over song licensing. That review is ongoing.



Even if the DOJ successfully rips up the Paramount Decrees, expect more — not fewer — antitrust fights. Studios like Disney may be emboldened to seek more aggressive licensing pacts with theaters, but just because the stop signs have been ripped from the ground doesn't mean practices like "block booking," "circuit dealing" and overbroad "clearances" will become presumptively legal overnight. Instead, those suffering competitively might take new shots in court objecting to the dealmaking. It would then be up to studios to defend the arrangements as legitimately pro-competitive. Expect no peace.

KENNEDY: JESSE GRANT/GETTY IMAGES FOR DISNEY; THEATER: ADOBE STOCK.

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Taylor vs. Scooter and the Imminent Rerecording War

In the streaming age, 'boilerplate' provisions may be outdated for artists who reclaim songs: 'I see broader blanket prohibitions coming' **BY ERIQ GARDNER**



Here's a prediction: A few years from now, **Taylor Swift**'s Nov. 24 performance at the American Music Awards will be largely forgotten. But the discussion about this performance will reverberate for far longer than most observers expect.

The debate started with a Nov. 14 tweet from Swift, who called out **Scooter Braun** and **Scott Borchetta** for allegedly restricting her from performing old songs at the ABC event honoring her as Artist of the Decade. According to Swift, the two men only would permit her to perform "Shake It Off" and other early hits if she agreed not to later rerecord copycat versions, as she's been threatening since Braun in June acquired rights to her Big Machine recordings. Big Machine denied such a move. It's conceivable each side was telling a version of the truth.

While most have focused on whether Braun and Borchetta truly have the ability to block Swift's performance, the thornier and somewhat unresolved legal issue pertains to distribution of Swift's recorded performances.

Consider this prospect: Swift sings at the AMAs, and producer Dick Clark Productions subsequently releases both a live album of the event and an archived stream. Swift then tells her 85 million Twitter followers to please listen and watch these live versions of "Shake It Off" rather than the original one that contributes money to Braun's wallet. Since Swift owns the copyright to the composition (Big Machine owns the masters), she'd financially benefit from doing this.

Braun and Borchetta may have seen Swift's AMA performance as a backdoor route toward rerecording hits and taken the position that any distribution of Swift's recorded appearance flouted Swift's contract.

Several lawyers consulted by *THR* say this read of the dispute makes sense. It's also supported by a statement put out by Big Machine on Nov. 18 noting its agreement with Dick Clark Productions with respect to post-show streams and rebroadcasts. "Recording artists do not need label approval for live performances on television or any other live media," read the statement. "Record label approval is only needed for contracted artists' audio and visual recordings and in determining how those works are distributed." (Dick Clark Productions is a division of Valence Media, the parent company of *THR*.)

If the Swift/Big Machine controversy was the result of fear over how her performance would be commercially exploited in the distribution market, this points to a developing issue for the future relationship between artists and record labels that will not simply end with the AMAs. It's one that is born of technological shifts as much as egos.

Traditionally, a record deal limited an artist's ability to rerecord for a finite amount of time. Five years was customary. That way, an artist wouldn't immediately author copycat versions of songs to recover a greater share of royalties. In reality, even if an artist wished to rerecord, he or she needed hefty distribution and marketing backing for it to make economic sense. As such, few in the industry gave much thought to the rerecording provisions of the record deal. Music attorney **James Sammataro** says the rerecording restriction until now largely has been "boilerplate." Time to shake it off?



Borchetta

Nowadays, online platforms like Spotify and YouTube make it much easier for artists — especially established ones — to deliver to audiences. Stars like Swift can exploit social media to achieve effective promotion as well. In other words, the ability to create market substitutes may appear more threatening to record labels. In the old days, many of these labels would have gladly accepted a TV appearance from an artist as good promotion for old recordings. Not anymore necessarily: "I see broader blanket prohibitions coming," says Sammataro.

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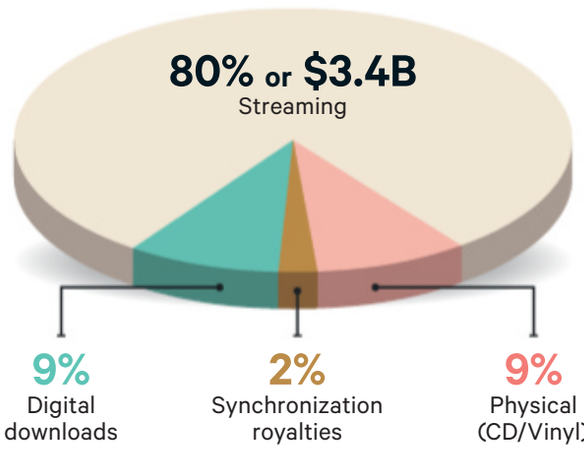
Retweets for Taylor Swift's statement since Nov. 14. Big Machine's retort a day later garnered just 405 retweets.

From the artist standpoint, the influx of private equity into the music business raises the temperature as well. In her initial tweet, Swift may have hit an industry nerve by pointing to how the Carlyle Group financed Braun's acquisition of Big Machine. With big Wall Street money comes big expectations. The potential of third parties complicating the relationship between artist and record label is very real.

The situation between Swift and Braun may be somewhat unique, but no artist wants to lose control over his or her ability to perform older hits. Once a record deal ends, artists would prefer to assert more authority, not less. "People are learning from this," says attorney **Mark Jaffe**. "This could become the impetus for making these contracts more clear." THR

Music 2019 Snapshot

Streaming is the largest slice of $4.3 billion in U.S. revenue so far this year



Source: Midyear 2019 RIAA Music Revenue Report (Sept. 5, 2019)

SWIFT: GOTHAM/GC IMAGES. BRAUN: JB LACROIX/WIREIMAGE. BORCHETTA: JOHN SHEARER/GETTY IMAGES FOR CMT/VIACOM. CONCERT: ADOBE STOCK.

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QUEEN & SLIM



BEST ORIGINAL SCREENPLAY

SCREENPLAY BY

LENA WAITHE

STORY BY

JAMES FREY AND LENA WAITHE

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More *Joker*? Warners' 1B Reasons to Say Yes

As Todd Phillips negotiates with the studio to set up a sequel to the R-rated hit, the helmer wants to tackle another DC character

BY TATIANA SIEGEL

On Oct. 7, *Joker* director **Todd Phillips** headed into Warner Bros. Pictures Group chairman **Toby Emmerich**'s office, buoyed by the film's $96.2 million opening-weekend haul. Sources tell *THR* he proposed an outsized idea — the rights to develop a portfolio of DC characters' origin stories.

Emmerich balked. After all, Warner Bros. is very protective of the DC canon. And all other DC deals have been for one film, and one film only. But Phillips did emerge from the meeting with the rights to at least one other DC story, sources say. And now that *Joker* has crossed the $1 billion mark, a sequel is on the way. As the movie keeps raking in money overseas, Phillips is in talks to reprise his role as director for a second *Joker* outing (he and **Scott Silver**, who penned the gritty *Joker* screenplay, will write the follow-up). Warners has sequel options in place for *Joker* star **Joaquin Phoenix**, who has emerged as a strong contender in the Oscar best actor race. The studio and Phillips' reps at CAA declined to comment.

Joker marks the fourth DC title to cross $1 billion, following in the footsteps of 2018's *Aquaman* ($1.15 billion), 2012's *The Dark Knight Rises* ($1.08 billion) and 2008's *The Dark Knight* ($1 billion). But its $60 million budget is far less than those previous films, so it is almost assured of generating profits of more than $500 million (Warners has a 50 percent stake, while Village Roadshow and Bron Studios each have 25 percent).



Phillips

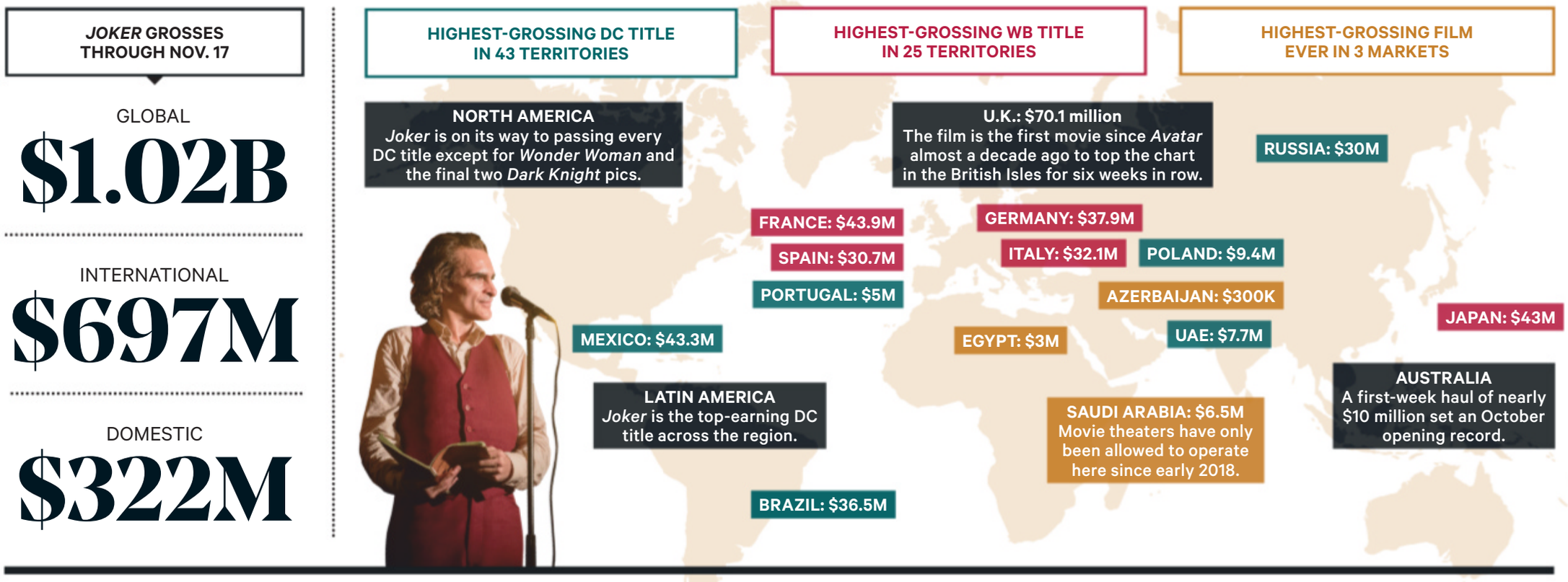
The unexpected bounty also is generating a huge payday for Phillips, 48. Sources say the director will earn close to $100 million when the dust has settled (he deferred his upfront salary in exchange for a bigger slice of the adjusted gross). In fact, the deal is similar to one he struck with Warners before the first *Hangover* movie, which went on to earn a surprise $467.5 million worldwide in 2009 off a $35 million budget (the trilogy took in $1.42 billion).

With *Joker*, Phillips already toyed with the idea of Bruce Wayne's origins (a letter written by the mother of Arthur Fleck, aka Joker, implies that the two are half-brothers. But Penny Fleck might not have been telling the truth, given the Fleck family propensity to imagine things that haven't taken place). Still, he won't be exploring Batman's backstory. That task is already in the hands of writer-director **Matt Reeves**, whose *The Batman*, starring **Robert Pattinson**, is coming to theaters June 25, 2021. Ditto *Wonder Woman*, whose adolescence on the hidden island of Themyscira was laid out by screenwriter **Allan Heinberg** in **Patty Jenkins**' 2017 film that grossed $821 million. (The sequel starring **Gal Gadot**, *Wonder Woman 1984*, is due out June 5, 2020.)

As for a DC villain origin story that could be mined next, Phillips would be well suited for either Darkseid, a tyrannical ruler who is worshipped by some as the god of evil, or Metropolis' power-mad one-percenter, Lex Luthor. THR

Joker Laughs Its Way to Global Domination (Even Without China)

Despite its dark and violent themes, the subversive antihero flick has overperformed globally since debuting in October. It's the sixth Warner Bros. release to join the worldwide billion-dollar club after three other DC titles and *The Hobbit: An Unexpected Journey*, not adjusted for inflation. It also beat *Deadpool* to become the top-grossing R-rated film of all time globally. And it hasn't yet received a release date in China.



JOKER: NIKO TAVERNISE/WARNER BROS. (2). ENTERTAINMENT: PHILLIPS: TIBRINA HOBSON/FILMMAGIC.

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The Report

Behind the Headlines

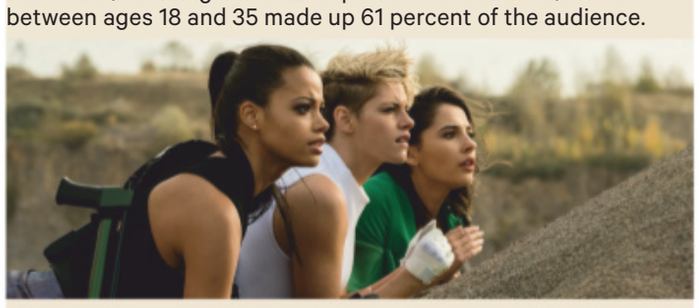
Box Office

	Domestic Gross	Domestic Cume	Domestic % Chg	International Gross	International Cume	Total
1. **Ford v Ferrari** FOX/DISNEY	31	31(1)	-	21.4*41	21.4	52.4
2. **Midway** LIONSGATE/VARIOUS	8.8	35.1(2)	-52.5	5.3*36	31.2	66.3
3. **Charlie's Angels** SONY	8.4	8.4(1)	-	19.3*26	19.3	27.7
4. **Playing With Fire** PARAMOUNT	8.3	25.3(2)	-34.5	1.3*11	4.5	29.8
5. **Last Christmas** UNIVERSAL	6.5	22.4(2)	-43	9*71	13.3	35.7
6. **Doctor Sleep** WARNER BROS.	6	24.5(2)	-57.4	5*71	28.9	53.5
7. **The Good Liar** WARNER BROS.	5.6	5.6(1)	-	1.5*12	3.9	9.5
8. **Joker** WARNER BROS.	5.3	322.3(7)	-42.1	13.7*79	696	1.02B
9. **Maleficent: Mistress of Evil** DISNEY	4.9	105.7(5)	-41.8	11.8*53	352.9	458.6
10. **Harriet** FOCUS FEATURES	4.6	31.7(3)	-38	-	-	31.7
11. **Terminator: Dark Fate** PARAMOUNT/FOX/DISNEY	4.3	56.8(3)	-60	10.6*53	176.8	233.6
12. **Jojo Rabbit** FOX SEARCHLIGHT	2.8	13.5(5)	-30.2	-		13.5
13. **Zombieland: Double Tap** SONY	1.9	70.3(5)	-55.1	4.2*51	40.7	111
14. **Parasite** NEON	1.86	14.4(6)	-28.2	1*12	105.1	119.5
15. **The Addams Family** MGM/UNIVERSAL	1.7	24.3(6)	-58	8.3*39	75	99.3

Following the success of *Once Upon a Time in Hollywood*, the period racing pic provided further proof that an event pic targeting adults can speed to strong numbers. It's also a needed win for 20th Century Fox, which is now housed at Disney.



The reboot, directed by Elizabeth Banks, saw its wings clipped around the globe following mediocre reviews and exit scores on PostTrak (including a dismal 47 percent recommend). Women between ages 18 and 35 made up 61 percent of the audience.



Save for *Joker* and *It: Chapter 2*, Warner Bros. can't catch a break. The thriller, starring Helen Mirren and Ian McKellen, opened to low numbers on the heels of recent box office misses *Doctor Sleep*, *Motherless Brooklyn* and *The Kitchen*.



Broadcast TV

	18-49 Live+3	Audience Live+3
1. **Sunday Night Football** NBC	6.8	23.2M
2. **Fox NFL Sunday** FOX	6.3	23.6M
3. **Thursday Night Football** FOX	4.1	13.9M
4. **Little Mermaid Live!** ABC	3.2	10.9M
5. **The Masked Singer** FOX	2.8	9.3M
6. **This Is Us** NBC	2.4	10.2M
7. **9-1-1** FOX	2.1	9.1M
8. **Grey's Anatomy** ABC	2.1	8.5M
9. **The Simpsons** FOX	2.0	5.3M
10. **The Voice** NBC	1.7	9.4M
11. **Survivor** CBS	1.7	8.6M
12. **Chicago Fire** NBC	1.6	10.5M
13. **Chicago P.D.** NBC	1.6	9.7M
14. **Modern Family** ABC	1.6	5.9M
15. **Young Sheldon** CBS	1.5	10.9M

Still at the top of the young season's rankings, NBC's *Sunday Night Football* is virtually even with the first seven weeks of the fall, up 2 percent from 2018.



Cable TV

	Viewership Live+3
1. **The Walking Dead** AMC	5.1M
2. **AHS: 1984** FX	2.5M
3. **Mayans M.C.** FX	2.4M
4. **Greenleaf** OWN	1.7M
5. **Shameless** SHOWTIME	1.6M
6. **South Park** COMEDY CENTRAL	1.4M
7. **The Oval** BET	1.4M
8. **Treadstone** USA	1.3M
9. **Watchmen** HBO	1.2M
10. **Sistas** BET	1.2M

Without Emmy Rossum, the veteran sees more of its audience leave or head to digital platforms, with the season 10 premiere audience dropping 24 percent from its ninth.



One to Watch



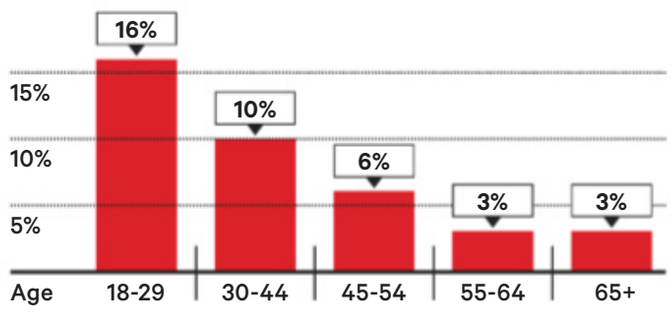
His Dark Materials HBO

HBO's latest Monday drama kicks off with 705,000 linear viewers by live-plus-three day metrics, down sharply from summer entry *Chernobyl*.

Closer Look

Apple TV+ Audience So Far

8% of U.S. adults say they have viewed an original on the platform since its Nov. 1 launch



Source: *THR*/Morning Consult poll conducted Nov. 7-10 among a nationally representative sample of 2,200 adults

Billboard Hot 100

Last Week	This Week	Song Title / Artist	Imprint/Promotion Label	Weeks on Chart
1	1	**Someone You Loved** Lewis Capaldi	VERTIGO/CAPITOL	27
2	2	**Circles** Post Malone	REPUBLIC	11
3	3	**Señorita** Shawn Mendes & Camila Cabello	SYCO/ISLAND/EPIC/REPUBLIC	21
6	4	**Good as Hell** Lizzo	NICE LIFE/ATLANTIC	12
9	5	**Memories** Maroon 5	222/INTERSCOPE	8
4	6	**Truth Hurts** Lizzo	NICE LIFE/ATLANTIC	28
7	7	**No Guidance** Chris Brown Feat. Drake	CBE/RCA	23
5	8	**Lose You to Love Me** Selena Gomez	INTERSCOPE	4
8	9	**Panini** Lil Nas X	COLUMBIA	21
10	10	**10,000 Hours** Dan + Shay & Justin Bieber	WARNER MUSIC NASHVILLE/WAR/WARNER	6

The ballad ties for the longest No. 1 run ever on Capitol Records by a solo male, as it matches the reign of Kyu Sakamoto's "Sukiyaki" in 1963.



Billboard 200

Last Week	This Week	Artist / Album	Imprint/Distribution Label	Weeks on Chart
NEW	1	**Luke Combs** What You See Is What You Get	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1
1	2	**Post Malone** Hollywood's Bleeding	REPUBLIC	10
3	3	**YoungBoy Never Broke Again** Al YoungBoy 2	NEVER BROKE AGAIN/ATLANTIC/AG	5
5	4	**Summer Walker** Over It	LVRN/INTERSCOPE/IGA	6
8	5	**Taylor Swift** Lover	REPUBLIC	12
2	6	**Kanye West** Jesus Is King (Soundtrack)	G.O.O.D./DEF JAM	3
6	7	**DaBaby** Kirk	SOUTHCOAST/INTERSCOPE/IGA	7
9	8	**Billie Eilish** When We All Fall Asleep, Where Do We Go?	DARKROOM/INTERSCOPE/IGA	33
7	9	**Young Thug** So Much Fun	YOUNG STONER LIFE/300/ATLANTIC/AG	13
14	10	**Rod Wave** Ghetto Gospel	ALAMO/IGA	2

He logs the biggest streaming week ever for a country album (74 million on-demand audio streams for its tracks, per Nielsen Music).



Box office source: Comscore; estimates in $ millions; ( )Weekends in release; *Territories. Broadcast source: Nielsen, live-plus-3, week of Nov. 4. Cable TV source: Nielsen, live-plus-3 scripted series.

nielsen MUSIC

BILLBOARD HOT 100: The week's most popular current songs, across all genres, ranked by audience impressions, sales data and streaming activity by online music sources tracked by Nielsen Music.
BILLBOARD 200: The week's most popular albums across all genres, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums).

FOOTBALL: RONALD MARTINEZ/GETTY IMAGES. *SHAMELESS*: PAUL SARKIS/SHOWTIME. *DARK*: COURTESY OF HBO. CAPALDI: CARLA SPEIGHT/GETTY IMAGES FOR BAUER MEDIA. COMBS: CARMEN MANDATO/GETTY IMAGES. *FORD*: MERRICK MORTON/TWENTIETH CENTURY FOX. *ANGELS*: NADJA KLIER/SONY PICTURES ENTERTAINMENT. *LIAR*: CHIA JAMES/WARNER BROS. ENTERTAINMENT.

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Making Billions, Opening Fests and Breaking Late

A busy week sees a *Farewell* star saying hello, an actress competing against herself and a potential new *Green Book* emerging

BY SCOTT FEINBERG

BEST PICTURE



Joker

Todd Phillips' Warner Bros. pic became the first R-rated film to cross $1 billion worldwide. On Nov. 16, it also won cinematography fest Camerimage's top prize and screened at the White House.



The Good Liar

Warners' crime thriller starring **Helen Mirren** and **Ian McKellen** opened with $5.6 million but seems to resonate more with audiences (86 percent on Rotten Tomatoes) than critics (just 64 percent).



Ford v Ferrari

Not only did Fox's **James Mangold** racing drama zoom to the top of the U.S. box office with $31 million, it landed a rare A+ CinemaScore (just like *Green Book*), an important Oscar indicator.

BEST ORIGINAL SCREENPLAY



Queen & Slim

Lena Waithe

Universal's **Melina Matsoukas** film is at 100 percent on Rotten Tomatoes after opening the 33rd AFI Fest on Nov. 14 with **Rihanna** and **Zendaya** in the house.

BEST ACTRESS



Jessie Buckley

Wild Rose

The Irishwoman's campaign is launching late, but she's being pushed by publicists and *Judy* co-star **Renée Zellweger**, who hosted a Nov. 20 event for Buckley's British Independent Film Award-nominated turn as a country singer.

BEST SUPPORTING ACTRESS



Margot Robbie

Once Upon a Time in Hollywood

The *I, Tonya* Oscar nominee earns a down arrow for this film only because people are praising her supporting work in **Jay Roach**'s *Bombshell*. **Geena Davis** toasted her after a Nov. 17 *Bombshell* screening at CAA.



Zhao Shuzhen

The Farewell

The Chinese actress, 76, who plays Nai Nai in **Lulu Wang**'s film, became an awards darling on her first trip to L.A. — mobbed at Q&As, snapped with **Robert Pattinson** at a Nov. 14 party and profiled in *The New York Times* and *L.A. Times*.

FOR YOUR CONSIDERATION
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BEST ORIGINAL SCREENPLAY • Pedro Almodóvar
BEST ACTOR • Antonio Banderas
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"ALMODÓVAR AT HIS BEST. 'PAIN AND GLORY' REVEALS ALMODÓVAR FORGING DAZZLING NEW PATHS."
-Kenneth Turan, LOS ANGELES TIMES
"IT'S A GIFT: THE KIND OF QUIET GLORY WORTH WAITING A FEW DECADES FOR."
-Leah Greenblatt, ENTERTAINMENT WEEKLY
Pain and glory

JOKER: NIKO TAVERNISE/WARNER BROS. FORD: MERRICK MORTON/WENTIETH CENTURY FOX FILM CORPORATION. ROSE: COURTESY OF NEON. LIAR: CHIA JAMES/WARNER BROS. ENTERTAINMENT. ONCE: ANDREW COOPER/SONY PICTURES ENTERTAINMENT. FAREWELL: COURTESY OF A24. WAITHE: LEON BENNETT/GETTY IMAGES.

"TAIKA WAITITI TAKES A BIG, WILD SWING WITH 'JOJO RABBIT.'"

LEAH GREENBLATT, Entertainment

"A STORY TOLD WITH CONFIDENCE AND CLEAR-EYED DISCIPLINE, OFFERING AN OF-THE-MOMENT LOOK AT THE POWER OF PROPAGANDA AND SELF-EMPOWERING NARRATIVES AT THE EXPENSE OF PERSONAL MORALITY AND/OR THE GREATER GOOD."

SCOTT MENDELSON, Forbes



JOJO RABBIT

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TAIKA WAITITI

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WINNER!
PEOPLE'S CHOICE AWARD
2019 TORONTO INTERNATIONAL FILM FESTIVAL

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JojoRabbitFYC.com

7 Days of DEALS

Who's inking on the dotted line this week

IT'S SHOWTIME FOR A24-PRODUCED FEATURES ON TELEVISION

Deal of the Week



Fenkel



Katz

In the increasingly busy distribution landscape of streamers, TV networks and movie theaters, A24 finds itself the belle of the ball.

Showtime is the latest company to get into business with the New York-based studio, striking an output partnership to air A24-produced films theatrically released through Nov. 1, 2022 — which includes awards hopeful *Waves* and the upcoming untitled **Mike Mills** drama starring **Joaquin Phoenix** — across its TV channels and streaming service. The pact includes exclusive rights to the TV premieres of past Oscar titles *Moonlight*, *Lady Bird* and *Room*.

As A24 has expanded into producing more of its own features, it increasingly has looked to other avenues to distribute its films. This past Sundance, the indie studio bypassed theatrical and sold two of its produced titles, *Share* and *Native Son*, straight to HBO Films. Most recently, it signed a multi-year agreement with Apple to produce a slate of films for the tech giant, beginning with the **Sofia Coppola** father-daughter feature *On the Rocks*. While the Apple-A24 films will be receiving theatrical releases, *THR* has learned that those titles will *not* be included under the Showtime deal.

Unclear is how the rest of the notoriously mum outfit's increasingly complicated web of production and distribution partnerships (which includes



A24 produced and released *Waves*, which eventually will find its way to television via Showtime.

a partnership with DirecTV for joint acquisition of films for U.S. distribution) would affect the titles heading to Showtime, which is the **Daniel Katz** and **David Fenkel**-headed studio's first linear partner.

"Wherever you can mitigate your costs up front, that's good," says one veteran distribution executive of A24's array of agreements. "Showtime, HBO or any places that are willing to pay top dollar for content — that's the game."

As indicated by A24's partitioning of its catalog, partners are buying into a brand. "Their logo means something when attached to a film or project," says Exhibitor Relations analyst **Jeff Bock**. "That's as important as IP in this day and age, maybe even more so." (*THR* parent Valence Media is a minority investor in A24.) — MIA GALUPPO

$500M Price Is Right for Sony's GSN Takeover

Big Deal

AT&T has called "no whammies" on Game Show Network.

The telecom giant has sold its 42 percent stake in the cabler to Sony Pictures Entertainment, which now wholly owns GSN. The deal valued AT&T's share at $380 million, with Sony also paying a dividend of about $130 million. In addition to airing classic and new episodes of game shows, GSN has an online and mobile gaming business.

As part of the deal, GSN will continue to be carried on AT&T-owned DirecTV. The pact comes as the company has been divesting "non-strategic assets" as it seeks



Common Knowledge, hosted by Joey Fatone (right), launched on GSN in January.

to de-leverage and pay down debt, and as it faces activist investor pressure from Elliott Management, which has pressed the company to offload some of its assets, most notably DirecTV. In October, Elliott and AT&T came to a truce that includes a "full review" of the latter's asset portfolio and an agreement not to make any major new acquisitions, although AT&T maintains that DirecTV remains an "important part" of its strategy. AT&T sold its wireless business in Puerto Rico and the U.S. Virgin Islands in October. In April, it sold its 10 percent stake in Hulu to Disney.

The Sony deal will allow GSN to develop new IP and to advance its GSN Games business, said Sony Pictures TV chairman **Mike Hopkins** in a Nov. 18 statement, "all of which directly aligns with our strategy of developing targeted direct-to-consumer offerings." — ALEX WEPRIN



Riley Keough

FILM

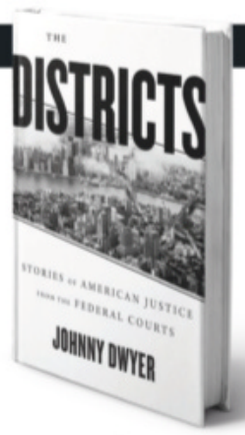
Nicolas Cage (**WME**, **Stride**, **GSB**) is in talks to star as himself in Lionsgate meta-drama *The Unbearable Weight of Massive Talent*.

Spike Lee (**ICM**, **GSB**) will direct *Prince of Cats*, a 1980s hip-hop take on *Romeo and Juliet*.

Mark Wahlberg (**WME**, **Leverage**, **Sloane Offer**) is in talks to join Tom Holland in Sony's feature adaptation of video game *Uncharted*.

Sam Worthington (**CAA**, Australia's **Shanahan**, **Anonymous**, **Hansen Jacobson**) and **David Hyde Pierce** (**WME**) have joined Russell Crowe in Miramax supernatural thriller *The Georgetown Project*.

Michael De Luca (**CAA**, **Gang Tyre**) has teamed



Rights Available! Hot new books with Hollywood appeal BY MIA GALUPPO

The Districts (DECKLE EDGE, OCT. 1)

BY **Johnny Dwyer** AGENCY **WME**

Dwyer's deep dive into the dramatic efforts of the federal courts tasked with administering justice in New York City could lend itself to an episodic series that can toe the line between popular true-crime docuseries and Dick Wolf-produced procedurals.

Revelation (SHE WRITES PRESS, NOV. 5)

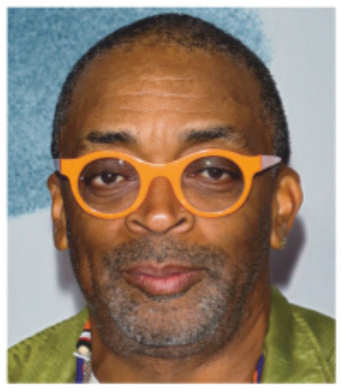
BY **Bobi Gentry Goodwin** AGENCY **The Unter Agency**

After a CPS worker in San Francisco sees a picture of her father in the apartment of a young boy she is doing a welfare check on, she turns to her estranged siblings and God to uncover the truth. The debut novel could be fodder for a faith-based project.

KATZ, FENKEL: JOHN SCIULLI/GETTY IMAGES FOR AT&T/DIRECTV. *WAVES*: COURTESY OF A24. *KNOWLEDGE*: COURTESY OF GAME SHOW NETWORK. DISTRICTS: COURTESY OF PENGUIN RANDOM HOUSE. BEN-ADIR: MIKE MARSLAND/WIREIMAGE. LEE: JIM SPELLMAN/GETTY IMAGES. MAESTRO: JB LACROIX/ WIREIMAGE. HAUER-KING: PASCAL LE SEGRETAIN/GETTY IMAGES. KEOUGH: DIMITRIOS KAMBOURIS/GETTY IMAGES.



Ben-Adir



Lee



The Jonases set a record for Encino's highest-ever home sale.

with Amblin to develop Andy Weir's graphic novel *Cheshire Crossing*.

TELEVISION

Sarah Michelle Gellar (**ICM**, **Brillstein**, **Morris Yorn**) will star in Fox thriller *Sometimes I Lie*, produced by Ellen DeGeneres.

Vanessa Bayer (**UTA**, **Rise**, **Jackoway Austen**) will star in Showtime comedy *Big Deal*, which she co-created.

Peaky Blinders' **Kingsley Ben-Adir** (**CAA**, the U.K.'s **Conway van Gelder Grant**) will play Barack Obama in CBS TV Studios' miniseries *A Higher Loyalty*.

Fox Television Stations will air Nick Cannon's untitled syndicated talk show, set to launch fall 2020.

Clive Owen (**CAA**, **Hirsch Wallerstein**) will play Bill Clinton in FX's *Impeachment: American Crime Story*.

Former *Girls* EP **Jenni Konner** (**CAA**, **Hansen Jacobson**) and *The Affair* showrunner **Sarah Treem** (**WME**, **Schreck Rose**) have each signed multiyear overall deals with Disney's Fox 21 Television Studios.

NBC has renewed *Brooklyn Nine-Nine* for an eighth season, ahead of its seventh season premiere. ... **TBS** has renewed *Full Frontal With Samantha Bee* for a fifth season. ... **NBCUniversal Television Distribution** has renewed *The Kelly Clarkson Show* for a second season in syndication.

DIGITAL

Joe and **Anthony Russo** (**WME**, **Jackoway Austen**) will executive produce Quibi docuseries *Slugfest*, about the rivalry between Marvel and DC Comics.

Riley Keough (**CAA**, **Thirty Three**, **Hansen Jacobson**) will star in Amazon's Reese Witherspoon-produced *Daisy Jones and the Six*.

Bill Murray (**Ziffren Brittenham**) and **Alyssa Milano** (**CAA**, **Skrzyniarz & Mallean**) have joined the Farrelly brothers' Quibi comedy series *The Now*.

Eddie Murphy (**WME**, **ML**, **Ziffren Brittenham**) will star in a *Beverly Hills Cop* sequel for Netflix, which has licensed the rights from Paramount.

Gary Oldman (**APA**, **Douglas, Loeb & Loeb**) will star in espionage drama series *Slow Horses* for Apple TV+.

HBO Max is in talks to bring back the creators and stars of *Friends* for a reunion special.

Netflix has renewed *The Witcher* ahead of the series' debut. ... **Amazon** has renewed *Goliath* for a fourth and final season and given an early season-two renewal to *Lord of the Rings*.

REAL ESTATE

Nick and **Priyanka Chopra Jonas** (**Westside**) have purchased a seven-bedroom, 20,000-square-foot estate in Encino, California, for $20 million.

$600M

Big Number

American beauty brand Coty's purchase of a 51 percent stake in Kylie Jenner's Kylie Cosmetics, valued at $1.2 billion, on Nov. 18.

Rep Sheet



Mia Maestro (*The Strain*, *Mayans MC*) has signed with **Paradigm**.

Director **Valerie Weiss** (*Bull*, *Why Women Kill*) has signed with **CAA**, as has *Equals* filmmaker **Drake Doremus**.

TLC's **Tionne "T-Boz" Watkins** has signed with **Sovereign Talent**.

Star Wars: The Rise of Skywalker's **Victoria Mahoney** has signed with **CAA** and **ID PR**.

Uncut Gems' **Julia Fox** has signed with **WME**.

Next Big Thing



Jonah Hauer-King

REPS CAA, the U.K.'s United

WHY HE MATTERS After talks with Harry Styles fell apart, Disney's live-action *The Little Mermaid* remake has found its Prince Eric in the English actor, 24. Hauer-King, who appeared in this year's *A Dog's Way Home*, currently stars in the BBC's World War II drama *World on Fire* and previously played Laurie in the BBC's 2017 miniseries adaptation of *Little Women*.



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PERFORMANCES BY

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BILLIE EILISH
SELENA GOMEZ
JONAS BROTHERS
KESHA ft. BIG FREEDIA
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BBC One/Netflix/
World Productions/ITV Studios

REALITY PROGRAM WINNER



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The Clinton Affair
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Early Bird Deadline

December 6th, 2019

Final Entry Deadline

February 7th, 2020

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POLITICS

Cenk Uygur: 'I'm Going to Maul Them'

An MSNBC alum and co-founder of The Young Turks is running to replace Katie Hill in Congress. One issue? He doesn't live in the district **By Peter Kiefer**

Cenk Uygur is itching for a fight. "I say to the Democratic voters of the 25th district: Let me at 'em. Do you want someone who's going to be polite to the Republicans or do you want someone who's going to rip their face off?" Uygur told *THR* on Nov. 16, three days after announcing he's joining the race to fill the House seat vacated by **Katie Hill** amid sexual-misconduct allegations.

Uygur's candidacy — he's the co-founder of the liberal news site The Young Turks (TYT) and a former MSNBC host — all but guarantees that the race in the swing 25th District, which includes the Hollywood-adjacent Santa Clarita and Simi Valley, will be a media circus. Former Trump campaign adviser **George Papadopoulos**, who served time in prison for lying to the FBI about his Russia contacts, has filed paperwork, and right-wing provocateur **Mike Cernovich** tweeted that he's considering a run in the district, which suffered a school shooting on Nov. 14 that left three students dead. A special election has been called for March 3.


Hill

One of Uygur's top rationales for running is that too much corporate money feeds the Democratic establishment. "I'm sick of the corruption," says Uygur, 49, who claimed on Twitter that he's already raised $300,000 from more than 10,000 donors. "When they take campaign contributions from corporations and lobbyists, there's a word for that: It's called a bribe," he says. "And if other people in the Democratic Party were aggressively calling out the bribes and looking to reform the party, then I wouldn't need to run." He says his platform will include support for Medicare for All, the Green New Deal and tougher gun control measures.


Cernovich Papadopoulos

"I don't care about the politics of this being a purple district. I'm not going to mitigate my positions or find a middle ground," says Uygur.

On the Democratic side, Uygur (whose name is pronounced "Jenk You-gur") will be competing against California assemblywoman **Christy Smith**, who has already nailed down 40+ endorsements from star **Alyssa Milano** and officials across the state. Uygur intends to challenge Smith from the left. But his campaign is facing backlash. Critics have been recirculating demeaning comments he made about women in the early 2000s. Those comments, for which he later apologized, got him ousted from the Justice Democrats political action committee (which he co-founded) in 2017.

UYGER: JOSHUA BLANCHARD/GETTY IMAGES FOR POLITICON. HILL: PRESLEY ANN/GETTY IMAGES. CERNOVICH: ANDREW KELLY/REUTERS/NEWSCOM. PAPADOPOULOS: FAYE SADOU/MEDIAPUNCH/IPX/AP PHOTO.

What's likely more problematic is that Uygur lives in West L.A. and has never resided in the district. Smith already has seized on the topic. "How about all of you man-spread in your own damn districts," she tweeted.

Responds Uygur: "I get it, but on the other hand, people are obsessed with geography over the issues. Is anyone pressing the assemblywoman on her policies? If you go to her website, there are almost no policies on it."

During her campaign, Hill was a darling of the entertainment industry, raising more than $8 million. Dozens of fundraisers were held for her by the town's executive and creative class. Uygur says he won't get close to raising the dollars Hill did, but says he does enjoy the support of many progressives in entertainment. "I've known Cenk for years — he's always been a principled progressive advocating for social, racial and environmental justice," actor **John Cusack** tells *THR* in an email. Business backers of Uygur's have included **Jeffrey Katzenberg**, who in 2017 was part of a consortium that invested $20 million in TYT Network, which attracts 4.5 million YouTube subscribers. Says Uygur, who will be stepping down from editorial oversight of the site, "I've got friends and allies and I hope and believe they will publicly back me." THR



Cusack



1 The facade of Barneys New York in Beverly Hills. **2** & **3** The "everything must go" sale is on, but some markdowns are slight thus far.

SHOPPING
END OF AN ERA

R.I.P. Retail Therapy: A Fond Farewell to Barneys

A producer and ex-manager talks to fellow fans of the bankrupt retailer, which will close in 2020: 'It was not just a store'

By Marilyn Black

Sarah Jessica Parker once said, "If you work hard and are a good person, you deserve to shop at Barneys." I couldn't agree more. But as early as February, Barneys New York, its assets sold to liquidators, will close its doors, leaving many people in town upset. "I'm definitely in mourning. It feels like a death in the family," says talent manager **Joanna Horowitz**. "No other store was as hip and trendy."

Since I can remember, I've been shopping at Barneys in Manhattan and, later, in Beverly Hills, where it opened in 1994. It was not just a store. It was like a playground for adults, a favorite place to hang out, run into people, enjoy the legendary Christmas windows, and attend events and trunk shows.

Barneys was the go-to store during awards season. This is where personal shoppers such as **Jennie Baek** excelled, finding you the perfect outfit from head-to-toe. **Tamara Rawitt**, co-creator of *In Living Color*, says what she loved most was the sense of discovery. "How will new designer talent get showcased now?" she wonders. The jewelry department was especially unique in presenting a steady stream of emerging designers. It was there that **Jennifer Meyer** had her first showcase, where I ran into her father, Universal chief **Ron Meyer**, who was there to support her. Recalls jewelry designer **Irene Neuwirth**, whose fans include **Elizabeth Banks** and **Reese Witherspoon**, "Barneys was my first account. This certainly feels like the end of an era. Barneys supported artists."

And everyone will miss lunching at Fred's restaurant, named after the son of Barney Pressman, who founded the store in 1923. I once sat next to **Bruce Springsteen** at the bar in New York. Fred's in Beverly Hills became a major power-lunch place, especially for agents from nearby WME and UTA. "It was a seductive combination: the shopping and the food," says producer **Mark Canton**. "I'll especially miss the french fries at Fred's."

Goodbye, dear Barneys. THR



Zac Posen and Kim Cattrall in a 2003 *Sex and the City*-themed Christmas window in New York.

EXTERIOR: AP PHOTO/MATT SAYLES. SHOE, DISPLAY: MARILYN BLACK. CUSACK: PASCAL LE SEGRETAIN/GETTY IMAGES. BOOKS: COURTESY OF MACMILLAN (3). CATTRALL: LAWRENCE LUCIER/FILMMAGIC.

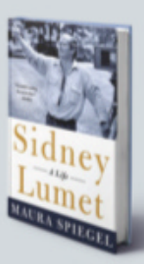
Nichols, Lumet, Polanski: Three New Reads on Larger-Than-Life Moviemaking

A trio of books look at the minds behind such classic films as *Chinatown*, *Network* and *The Graduate* By Seth Abramovitch



THE BIG GOODBYE ***By Sam Wasson***

Historian Wasson, whose *Fosse* was inspiration for FX's *Fosse/Verdon*, trains his eye on **Roman Polanski**'s 1974 film *Chinatown* in *The Big Goodbye: Chinatown and the Last Years of Hollywood*. The book follows four compelling figures — Polanski, producer **Robert Evans** (who died Oct. 26), star **Jack Nicholson** and writer **Robert Towne** — racing to complete a future classic amid 1970s Hollywood excess. *Flatiron Books, $29*



SIDNEY LUMET ***By Maura Spiegel***

Columbia University academic Spiegel presents the first in-depth bio of the director (who died in 2011) behind such classics as *12 Angry Men* and *Network*. Spiegel traces Lumet's beginnings as the son of Polish Jewish immigrants in NYC to later heights of success: "What he may have lacked in movie star looks, he made up for with charisma, dynamism, and an oft-noted sex appeal." *St. Martin's Press, $30*



LIFE ISN'T EVERYTHING

By Ash Carter and Sam Kashner

Until **Mark Harris**' four-years-in-the-making *Mike Nichols: A Biography* drops in 2020, Nichols fans can find their fix in *Life Isn't Everything: Mike Nichols, as Remembered by 150 of His Closest Friends*. An oral history of the comic mastermind (co-compiled by **Ash Carter**, son of **Graydon Carter**), the book is a trove of anecdotes from collaborators like **Cher** and **Al Pacino**. *Henry Holt, $30*

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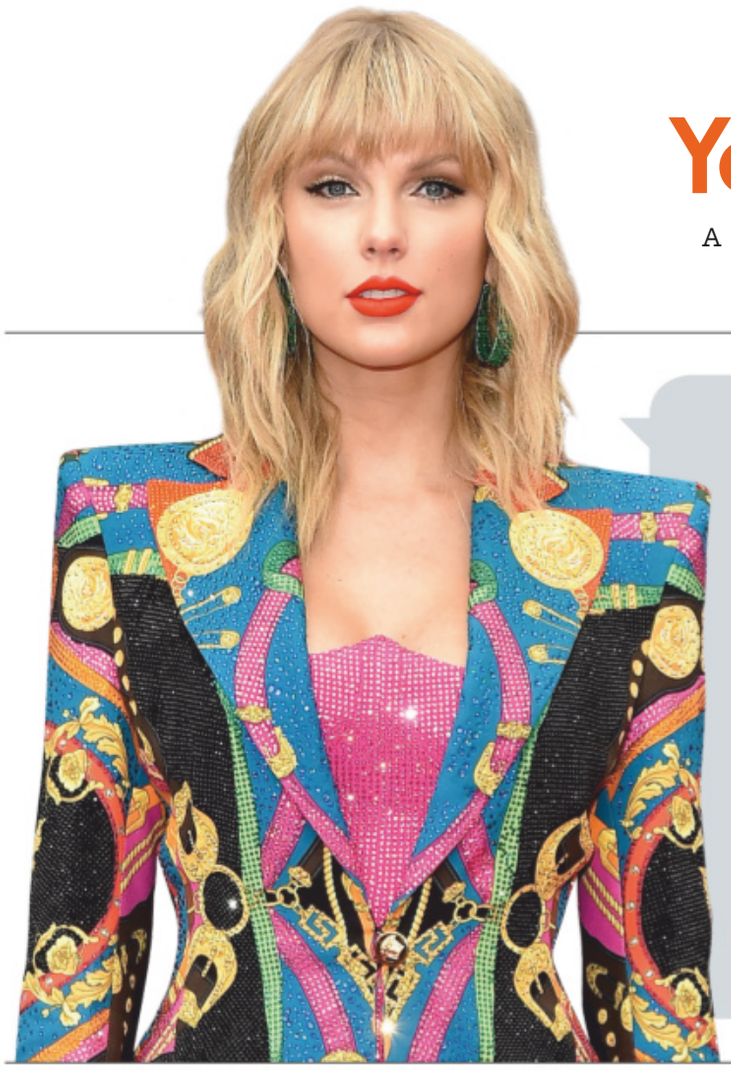
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IRVINE COMPANY

Yes, I Did Say That!

A look at who's saying what in entertainment

Compiled by Michael O'Connell



"Be a good little girl and shut up. Or you'll be punished."

TAYLOR SWIFT
The pop star, on social media, reigniting her feud with Big Machine Records' Scott Borchetta and Scooter Braun, claiming they'd barred her from performing her older songs at the Nov. 24 American Music Awards.

"Good for them."

JOHN STANKEY
The WarnerMedia CEO, speaking Nov. 18 at the Code Media conference, reacting to the news that streaming rival Disney+ generated 10 million signups on day one.

"Well, if you're going to have a flop, make sure your name is on it at least 4x."

ELIZABETH BANKS
The filmmaker, on Twitter, mocking her contributions — director, writer, producer, star — to *Charlie's Angels'* box office failure.

"If their case is so strong, why are they fighting so strongly not to have evidence brought forward?"

BYRON ALLEN
The Entertainment Studios CEO, calling out Comcast lawyers as the Supreme Court mulls whether to consider his racial discrimination suit against the company.



"The exciting part for him was the fear on our faces."

JULIA WOLOV
The comedian, in a *Canadian Jewish News* op-ed, describing an abusive encounter with Louis C.K. in response to a Toronto club owner's defense of the comedian, which called his alleged sexual assaults "consensual."

"I got all the negatives."

GAYLE KING
The CBS News anchor, on model Ashley Graham's podcast, admitting she posed for a nude photo shoot in college for a photographer boyfriend.



"I would turn him down."

ALEX ZHU
The TikTok co-CEO, in *The New York Times*, insisting his Chinese-owned viral video app would not acquiesce to requests for content removal from Chinese leader Xi Jinping.

"Lying is an accepted part of the game."

JEFF PROBST
The *Survivor* host, in a statement addressing the #MeToo controversy on the CBS show. Female contestants have been accused of strategically charging a male contestant with inappropriate behavior.

FLASHBACK! Did I *Really* Say That?



APRIL 21, 2014

"I have been trying to put together a cast dinner for 10 years ... It's just not going to happen."

COURTENEY COX
The actress, explaining to David Letterman that it's impossible to get all her former *Friends* co-stars in one room. On Nov. 12, *THR* broke the news that all six actors are negotiating to participate in an HBO Max reunion special.



ALLEN: MICHAEL BEZJIAN/GETTY IMAGES. SWIFT: AXELLE/BAUER-GRIFFIN/WIREIMAGE. KING: SHANNON FINNEY/GETTY IMAGES. PROBST: JERRITT CLARK/FILMMAGIC. COX: STEFANIE KEENAN/WIREIMAGE.

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BEST ACTRESS
CONSTANCE WU

BEST SUPPORTING ACTRESS
JENNIFER LOPEZ

BEST DIRECTOR
LORENE SCAFARIA

BEST ADAPTED SCREENPLAY
LORENE SCAFARIA

★ ★ ★ ★ ★

"HUSTLERS IS THE KIND OF ERA-DEFINING FILM THAT HOLLYWOOD DIDN'T KNOW IT NEEDED ... AESTHETICALLY ASSURED, CRISP, FAST CUTS, ALL CAPTURED WITH A NOCTURNAL NEON TINGE."
— EMPIRE

"LORENE SCAFARIA'S SCRIPT IS WHIP SMART ... HER DIRECTION MAKES HUSTLERS AN ABSOLUTELY GORGEOUS MOVIE TO WATCH."
— SCREEN RANT

"MASTERFUL."
— GQ

HUSTLERS

STXAWARDS.COM

STX films

The Red Carpet

HFPA and *THR*'s Golden Globes Ambassador Party

West Hollywood, Nov. 14



1 From left: Kaitlyn Dever, Olivia Wilde and Beanie Feldstein



2 Daniel Kaluuya and Emilia Clarke



3 Jacob Tremblay (left) and Rob Gronkowski





5 Adam Scott



6 From left: Will Ferrell, Paul Rudd and Robert Pattinson



8 Ali Wong (left) and Chrissy Metz



9 From left: Florence Pugh, Joe Keery, Ginnifer Goodwin and Jameela Jamil



12 From left: Dylan Brosnan, Pierce Brosnan, HFPA's Lorenzo Soria and Paris Brosnan



10 Justin Hartley and Bonnie Arnold

The Big Bash Gala

Beverly Hills, Nov. 15



4
From left: Kate Beckinsale, Jamie Foxx and Tyrese Gibson



7
Greta Gerwig (left) and Amy Pascal



11
From left: Natasha Lyonne, Jill Soloway and Shakina Nayfack



13
Sam Taylor-Johnson with husband Aaron



14
Megan Colligan (right) with son Lukas Roybal



15
Nina Jacobson

16
Mike Shumard



17
From left: Susan Moseley, Priscilla Valldejuli, Sherry Lansing and Laura Lizer



18
From left: Michael Green, Rob Steinman and Dan Gardenswartz

19
Mike Daly

FELDSTEIN, CLARKE, FOXX, RUDD, PASCAL, JAMIL, BRONSON, TAYLOR-JOHNSON, MATT WINKELMEYER/GETTY IMAGES. GRONKOWSKI, SCOTT: KEVORK DJANSEZIAN/GETTY IMAGES. METZ, ARNOLD, PHILLIP FARAONE/GETTY IMAGES. JACOBSON, DALY, JOHN WOLFSOHN/GETTY IMAGES. LANSING, SHUMARD, GREEN, COLLIGAN: VINCE BUCCI/COURTESY OF BIG BROTHER BIG SISTERS.

Party Crawler

Globes Reveal

On a night highlighting **Dylan** and **Paris Brosnan**, sons of Pierce **(12)**, as this year's Golden Globe Ambassadors, *The Hollywood Reporter* and HFPA feted the season with awards contenders including **Greta Gerwig (7)**, **Robert Pattinson (6)**, **Emilia Clarke (2)**, **Natasha Lyonne (11)**, **Cynthia Erivo**, **Joey King**, *Joker* director **Todd Phillips**, *Hustlers* director **Lorene Scafaria** and *Booksmart* trio **Olivia Wilde (1)**, **Beanie Feldstein (1)** and **Kaitlyn Dever (1)**. Inside the Catch L.A. party, sponsored by Clarins, BritBox, Moët Chandon and Icelandic Water, Wilde and Gerwig held court as Feldstein revealed that *Little Women* was her favorite film — "the best thing I've ever seen in my life" — while Dever chimed in with, "Beanie introduced me to Greta a couple weeks ago and I couldn't control myself." Wilde, who appeared the belle of the HFPA ball, also announced her favorite year-end pick, calling out *The Morning Show*. — KIRSTEN CHUBA AND LINDSAY WEINBERG

A Big Brothers Big Sisters Bash

Actors, studio execs and Los Angeles Chargers players were among the guests at the Beverly Hilton to support Big Brothers Big Sisters of Greater Los Angeles, an organization that pairs mentors with underserved youth. **Sherry Lansing (17)** presented to Big Bash honoree **Nina Jacobson (15)**, who called for more diverse perspectives behind the camera in Hollywood. Jacobson also spoke of her mentee, **Jasmine**, with whom she was paired through BBBSLA and *THR*'s Young Executives Fellowship program: "Instead of waiting for Hollywood to represent her, Jasmine is creating content herself and sharing it on YouTube." Other honorees included entrepreneur **Michael Green (18)** and Chargers coach **Anthony Lynn**. — UMBER BHATTI



Elvis Presley is spinning in his grave over James Dean's posthumous comeback.

Rambling Reporter

By Chris Gardner

Elvis Wasn't Available ... But James Dean Was

James Dean's return from the grave — as a CGI character in the upcoming Vietnam drama *Finding Jack* — doesn't have a lot of breathing stars cheering ("This is awful," **Chris Evans** tweeted about the resurrection). But if the film's directors had their way, they'd have dug up an even more iconic figure to play an Army unit leader in their $40 million film: **Elvis Presley**. **Anton Ernst** and **Tati Golykh** originally had their eyes on the King but were turned down by his estate. Meanwhile, Dean's role in the film, though substantial, isn't the lead; that part — a soldier searching for his dog, Jack — will be played by a yet-uncast living actor. Given the blowback over exhuming a legend, finding a co-star for Dean might prove challenging. "Someone with big balls," is how Ernst describes who they're after. But they've already sent out a script to an actor they heard "liked the story." That'd be Chris Evans. — ALEX RITMAN

UTA Agent Jeremy Barber Gets (Another) Close-Up

Industry-savvy moviegoers might spot a familiar face in **Noah Baumbach**'s *Marriage Story*: the director's agent, **Jeremy Barber**. The 53-year-old UTA partner has a don't-blink cameo in Baumbach's latest, playing a lawyer consoling a bickering husband and wife in a courthouse hallway. "There's a couple fighting, and he's trying to calm them down," explains Baumbach. "I have to say, he was very well cast, because he's playing a peacemaker." Barber's turn in *Marriage Story* (which stars **Adam Driver** and **Scarlett Johansson**) isn't his first appearance in a Baumbach movie — he also had bit parts in 2010's *Greenberg* and 2017's *The Meyerowitz Stories* — which makes him an expert on his client's famously precise directing style. "He did a lot of takes and then turned around and did more," Barber says. Still, he considers his cameos the ultimate compliment. "As agents, we mostly labor in the shadows," he says. "Noah has permitted me to be a collaborator." — TATIANA SIEGEL



From left: Netflix's Scott Stuber and *Marriage Story* principals Adam Driver, Scarlett Johansson, Noah Baumbach, Ray Liotta and Jeremy Barber in Toronto in September.

It's 1939 All Over Again at the Cannes Film Festival

It took 80 years, but **Frank Capra**'s *Mr. Smith Goes to Washington* finally won top prize at the 1939 Cannes Film Festival. The award was presented Nov. 16 in Orleans, France, where the heirs of Cannes' founding father, **Jean Zay**, re-created what was supposed to have been the very first festival — except that the Nazis invaded Poland and postponed the start until 1946. "I thought it was a great idea to screen the original program in its entirety," French film critic **Antoine de Baecque**, who's presiding over Cannes 1939, tells Rambling Reporter. "We had to track down all 30 films, which wasn't an easy task." Other winners: **Leo McCarey**'s *Love Affair* received the best director prize, and *The Wizard of Oz* picked up a trophy for "technical innovation." — JORDAN MINTZER

A Young Idris Elba May Have Built Your Ford

Idris Elba can add another line to his increasingly far-flung résumé: Along with acting, rapping, producing and DJing, he's now shilling for Ford. But at least his partnership with the automaker — he's helping hype the new electric SUV Mustang Mach-E — comes with a compelling backstory. "I used to work for Ford for two years," Elba, 47, tells Rambling. " I worked on the assembly line in Dagenham, East London. It's when I was dreaming of being an actor. My dad worked there for 25 years, and I wanted to follow in his footsteps. And my dad didn't want me to be a broke actor." No word on what Elba is being paid for the promotional appearances, but his late father would undoubtedly be pleased. — JON ALAIN GUZIK



Idris Elba



Porter



Walden

Power Dining

Dana Walden, **Jeremy Zimmer** and **T Bone Burnett** shared the room at Toscana. ... In Palm Springs, **Billy Porter** had dinner at The Tropicale. ... **Haim Saban** was at Craig's. **JoJo Siwa** sat nearby. ... **Bruce Willis** checked out Katsuya Brentwood. ... **Olivia Munn** stopped by BOA Santa Monica. ... **Michael Ovitz** and **Ben Stein** were at Mr Chow Beverly Hills, separately. ... **Bob Simonds** and **Roy Price** lunched at Polo Lounge. **John Branca** was also in. ... **Jennifer Lopez** and **Alex Rodriguez** enjoyed Bagatelle in New York. ... **Common** was at the Mondrian L.A. ... **Laura Dern** had lunch at Viviane.



The Cliffdiver

The Quick Pitch

This address — once home to the local sheriff's station and later an offshoot to Giorgio Baldi — is now a Tulum-tinged seaside Mexican fantasia. There's vegan ceviche, octopus tostadas and plenty of frosé. It's all served amid a sprawling patio anchored by a picturesque '30s-era wall fountain from Malibu Potteries, the legendary ceramic tile manufacturer.

The Inside Dish

Owner **Adolfo Garcia** is the restaurateur behind Chicago's Pearl Tavern and Broken English.

21337 Pacific Coast Hwy. — GARY BAUM

Got tips? Email **rambling@thr.com**

PRESLEY: TWENTIETH CENTURY FOX FILMS CORPORATION/SUNSET BOULEVARD/CORBIS VIA GETTY IMAGES. DEAN: SUNSET BOULEVARD/CORBIS VIA GETTY IMAGES. MEN: ADOBE STOCK (3). DRIVER: EMMA MCINTYRE/GETTY IMAGES FOR NETFLIX. PORTER: SANTIAGO FELIPE/GETTY IMAGES. WALDEN: TAYLOR HILL/FILMMAGIC. CLIFFDIVER: COURTESY OF SUBJECT. ELBA: GREGG DEGUIRE/WIREIMAGE.



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Hitched, Hatched, Hired

Inside the industry's celebrations and news

Weddings

Anna Berthold, a motion picture literary agent at UTA, married **Jessica Zuk**, a senior marketing manager at the Beverly Hills Hotel and Hotel Bel-Air, on Oct. 18 at La Quinta Country Club. The newlyweds honeymooned in Los Cabos, Mexico.

Tammy Levine, marketing manager at an L.A.-based financial advisory firm, married **Kit Haines**, accounting manager at Lionsgate, in front of 100 guests at La Cumbre Country Club in Santa Barbara on Oct. 12. The couple honeymooned on the Cook Islands.

Shabnam Mogharabi, co-founder and GM of SoulPancake, a division of Participant, married **Toufan Rahimpour**, senior vp operations at Litify, a software startup that builds platforms for law firms, on Oct. 19 at Wilson Creek Winery in Temecula, California, in front of 230 guests. The wedding was officiated by SoulPancake co-founder and actor Rainn Wilson.

Multihyphenate **Lena Waithe** married longtime partner and producer **Alana Mayo** in August at San Francisco City Hall.



Dylan Reid Pedicin

Births

Greg Pedicin, an agent at Gersh, and wife Ashley Pedicin welcomed son **Dylan Reid Pedicin** on Oct. 15 at Cedars-Sinai Medical Center in Los Angeles.

Ali Berman, co-head of digital talent at UTA, and husband **Spencer Berman**, head of television at Ace Entertainment, welcomed daughter **June Louise Berman** on Oct. 1 at Cedars.

Congrats

Paramount Pictures named former 20th Century Fox exec **Chris Aronson** president of domestic theatrical distribution Nov. 18.



1

Lindsay Galin and **Jeff Raymond** were upped to co-presidents of talent, **Dennis Dembia** and **Michael Donkis** were named co-presidents of entertainment and business strategy and **Marian Koltai-Levine** was promoted to president of film, content and marketing at the merging Rogers & Cowan and PMK*BNC on Nov. 12.

Carlos Carreras joined the CESD Talent Agency as vp

PEDICIN, BERMAN: COURTESY OF SUBJECT. TEPPER: COURTESY OF YOUTUBE. BERTHOLD: KATIE GEIBERGER. HAINES: WONDER TRIBE PHOTOGRAPHY. LUSTIG: EMMA MCINTYRE/GETTY IMAGES. JOHANSSON: ISAIAH TRICKEY/FILMMAGIC.







1 Jessica Zuk (left) and Anna Berthold
2 Tammy Levine and Kit Haines
3 June Louise Berman

and co-director in its L.A. theatrical department Nov. 13.

Exiting Sony Pictures Entertainment executive **Lia Vollack** announced the launch of Lia Vollack Productions, behind the upcoming Broadway shows *Almost Famous* and *MJ the Musical*, on Nov. 18.

Donaldson + Callif tapped attorney **Julie M. Philips** as partner Nov. 12.

Amy Thurlow was upped to president of Dick Clark Productions on Nov. 13 as CEO **Mike Mahan** segues to vice chairman.



Tepper

Shana Tepper joined YouTube as head of entertainment communications Nov. 12.

Deaths

Terry O'Neill, who photographed the cultural scene of the 1960s and future wife Faye Dunaway at the Beverly Hills Hotel on the morning after her 1977 Oscar victory for *Network*, died Nov. 16 in London. He was 81.

Lawrence G. Paull, the production designer and art director who received an Oscar nomination for his work on *Blade Runner*, died Nov. 10 in La Jolla, California. He was 81.



Lustig

Branko Lustig, the producer who survived Nazi death camps Auschwitz and Bergen-Belsen to win best picture Oscars for *Schindler's List* and *Gladiator*, died Nov. 14 in Zagreb, Croatia. He was 87.

Virginia Leith, who starred in *Fear and Desire*, the first feature directed by Stanley Kubrick, before playing a disembodied head in a pan in the schlock classic *The Brain That Wouldn't Die*, died Nov. 4 in Palm Springs. She was 94.

Jeffry Melnick, an agent and manager who represented the likes of Sam Shepard, John Patrick Shanley and Charles Busch, died Oct. 24 in Palm Springs. He was 75.

Niall Toibin, the Irish actor who appeared in films directed by David Lean, Ron Howard and Joel Schumacher, died Nov. 13 in Dublin. He was 89.

Birthdays

NOV. 21
Goldie Hawn, 74
Michael Strahan, 48

NOV. 22
Jamie Lee Curtis, 61
Terry Gilliam, 79
Scarlett Johansson, 35 →
Richard Kind, 63
Mark Ruffalo, 52

NOV. 24
Sarah Hyland, 29
Stephen Merchant, 45

NOV. 27
Kathryn Bigelow, 68





"IN WRITER **LEE HALL**'S AND DIRECTOR **DEXTER FLETCHER**'S HANDS, IN 'ROCKETMAN' IT NEVER FEELS LIKE ANYTHING LESS THAN **EMOTIONALLY AUTHENTIC AND REAL**."

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Creative Space

With neighboring offices, Katz and Pakosta's morning ritual is for the last one in to bring the other coffee.

Lisa Katz (left) and Tracey Pakosta were photographed Nov. 11 in their Universal City offices.

Sopranos creator David Chase signed this poster for Katz when she worked as an assistant at Brillstein.



Katz and Pakosta each keep a snow globe of former NBC boss Bob Greenblatt that they took home from a company white elephant party.



Lisa Katz and Tracey Pakosta

NBC's scripted bosses divide and conquer on comedy and drama, addressing the impact of the WGA-ATA standoff and why they're hearing so many time-travel pitches **By Lesley Goldberg**

Photographed by **Michele Thomas**



HAIR AND MAKEUP BY HEATHER HARRIS AT DEW BEAUTY AGENCY

As many within NBCUniversal obsess over the particulars of Peacock, the company's forthcoming streaming service, Lisa Katz and Tracey Pakosta are tasked with keeping the company's long-standing broadcast network afloat.

Their business can feel antiquated — particularly in a marketplace with some 500 rival shows, many of them at sexier, freer-spending outlets, from HBO to Apple — until Katz and Pakosta's biggest hits are taken into account: *This Is Us* and Dick Wolf's *Chicago* franchise still draw upward of 10 million viewers, and that's before the series' online and less-urgent linear viewership gets tallied.

But NBC's co-presidents of scripted programming of nearly two years, who report to Entertainment chairman Paul Telegdy and oversee 40 employees, are chasing a moving goalpost — one that demands both linear and digital success in an ecosystem where new competitors seem to emerge daily, traditional ratings are sliding, and the dealmaking process has only grown more protracted without agents available to help hammer out writer pacts. Worse, for the first time since 2011, NBC ceded No. 1 status among adults 18-to-49 to Fox this fall, down 14 percent from 2018.

On an early November afternoon, however, Los Angeles-bred Katz, 46, and New York-born Pakosta, 49, both married, with four kids between them, were all smiles as they made their case for NBC.



Pakosta, an *I Love Lucy* fan, has the French movie poster of Lucille Ball and Desi Arnaz's *The Long, Long Trailer* hanging in her office.



Katz has been given honors for her work with Autism Speaks, earning the nonprofit's Luminary Award this year.

Lisa, you came up through drama departments, while Tracy, you have comedy roots. How does your partnership work today?

LISA KATZ We also oversee current programming and it's natural for us to lean into drama and comedy, but we make decisions together.

TRACEY PAKOSTA And having a different perspective is really valuable.

Since you landed these jobs in February 2018, NBC has had three entertainment chiefs: Bob Greenblatt, George Cheeks and Paul Telegdy. How has the mandate changed in that time?

KATZ We all have the same idea of what the brand is and we're able to continue working as we had before. This year, we'll probably take more creative risks.

What does a creative risk for broadcast look like in 2019?

KATZ [Midseason's] *Zoey's Extraordinary Playlist*, which feels on-brand — aspirational, character-driven, inclusive — but also is a musical and has a big conceit at the center. That feels creatively risky but also very within the NBC brand.

RÉSUMÉ

CURRENT TITLES
Co-presidents, scripted programming, NBC Entertainment

PREVIOUS JOBS
Executive vp of drama (Katz)
Executive vp of comedy (Pakosta)

BIG HITS
Good Girls (Katz) and *The Good Place* (Pakosta)

How is NBC's No. 2 status this fall being digested within the company?

KATZ Of course, we wish that the numbers were higher in the overnights, but we're learning how to digest it differently. You have to look at the picture from a bigger and more patient standpoint — across a whole season and a whole lifetime of a series.

***A.P. Bio* seems to be a prime example of that, canceled after two seasons on NBC and revived for a third on streamer Peacock.**

PAKOSTA [Look at] what we did with [Michael Schur's Kal Penn comedy] *Sunnyside*. We realized it was a truly digital performer and now it's living [on Hulu]. We'll see how it performs and ultimately make a decision based on that. We ordered an additional episode because we wanted people to know it wasn't canceled.

***The Good Place* and *Will & Grace* are both ending. Where does NBC's comedy brand go?**

PAKOSTA We continue to look for things that feed into our brand pillars: relevant, optimistic and hopeful. We want comedies that are really funny first but ultimately are about something. We're excited about *The Mayor*.

You bought Tina Fey and Robert Carlock's comedy *The Mayor* after it was initially conceived for Peacock. Have you *lost* shows to the streamer?

KATZ We know people are pitching both and it becomes a question of where does it feel it makes the most sense, and is there an opportunity to start at one place and finish in another? We've had that happen a couple times. Sometimes shows are better suited *not* for broadcast.

Peacock will be ad-supported and potentially free to all. Will that cannibalize NBC?

KATZ We only have a certain number of hours we can program, so maybe there is an opportunity for something that starts here to live there or premiere something there and bring it here. The goal will be to have more synergy.

Who wins in a tug-of-war for a show between NBC and Peacock?

PAKOSTA If the project feels right for broadcast, we can get more eyeballs than any streamer can. That's a giant argument for why we should win. It could go to Peacock after that.

How has development season been impacted by the standoff between the WGA and agencies?

KATZ The biggest challenge is deals taking longer to close. More scripts came directly to the network instead of going to the studios this year as a result. Some of the pitches that have come in haven't been as polished. Or someone will come in and pitch something we already have. So, it's more time consuming.

PAKOSTA There have been more calls coming in. And with some writers who we have relationships with, we just called them.

Do you foresee this becoming the new normal?

PAKOSTA I hope not. There are some writers who can live like this, but others are really suffering without them. I'm seeing fewer new writers coming in. It's harder on them because the more established writers have relationships with execs already.

What's the big development season trend?

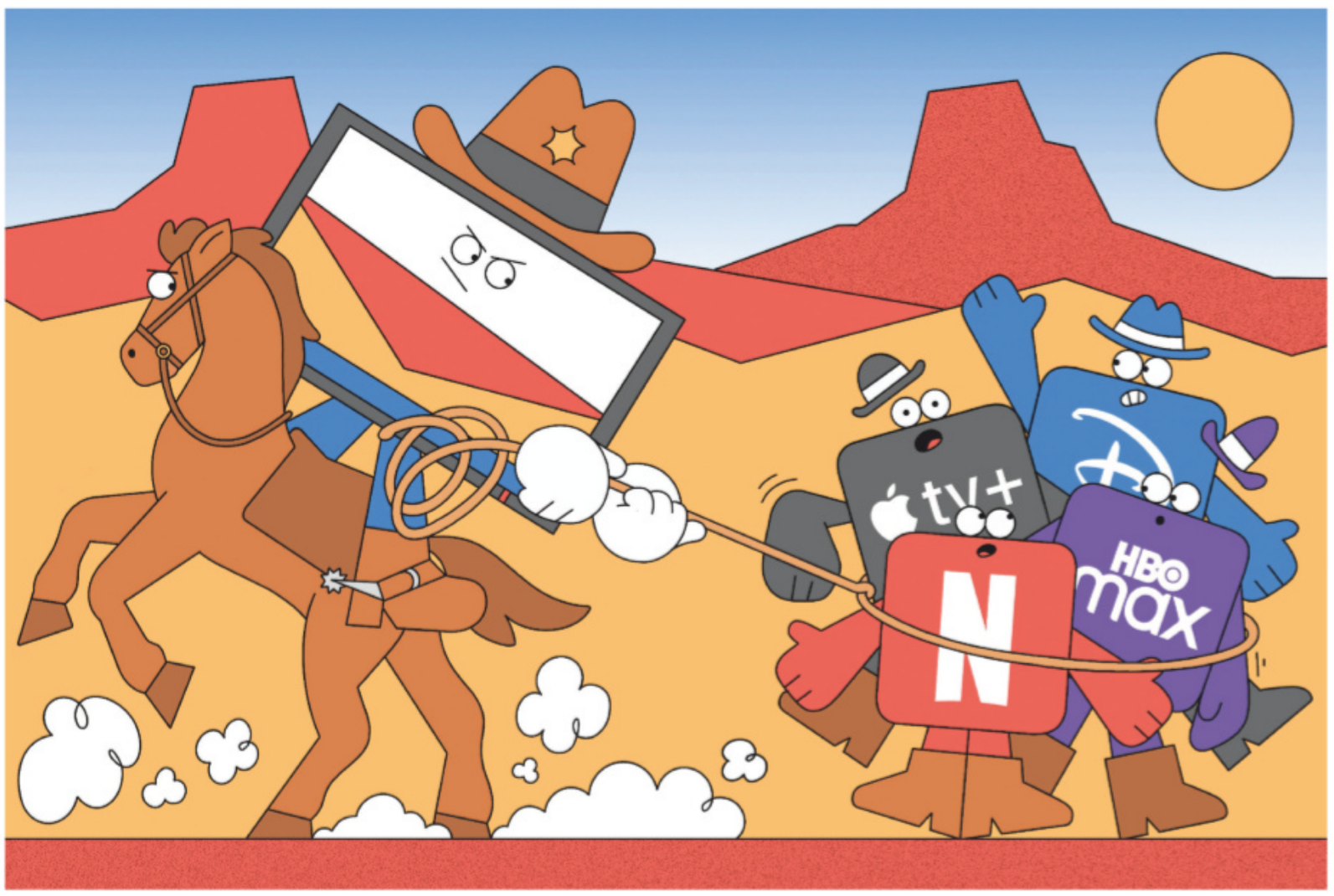
KATZ We heard a lot of pitches that — in response to the current state of affairs — involve colonizing another planet, people freezing themselves (planning to wake up when it's all better) and traveling back in time to fix things. And then a lot of romantic comedy pitches because when all else fails ... love!

What would you most like to reboot or revive?

PAKOSTA *Parks and Recreation*. Leslie Knope is a genius.

Interview edited for length and clarity.

Analysis



LAW & POLICY | ERIQ GARDNER

The Streaming Wars' Wild West: Programmers vs. Distributors

Roku, Amazon Fire, Google Chromecast and other digital TV devices are becoming the new middlemen between apps and consumers — what happens when there is conflict?

There's a joke circulating these days, and it isn't particularly funny: Millions of people are ditching cable because the bill is too high and no one can watch all that programming. But then everyone is signing up for one pricey digital TV app after another. The punchline is that the future of TV doesn't look particularly different from the past.

There's some truth to that, and there's a new power dynamic in play at the dawn of the streaming era that could make the future of TV both very different from and very similar to the television industry of the past.

For years, TV broadcasters enjoyed most of the leverage in so-called "carriage" negotiations, able to extract ever-increasing sums of money from cable companies like Comcast and satellite operators like DirecTV for rights to carry programming. But by


Wood

2021, about 50 million people will have dropped cable and satellite TV subscriptions, according to eMarketer. That's about a fifth of the adult population who will be cord-cutters.

Many of these consumers are shifting to digital outlets like Netflix and Disney+, which launched Nov. 12 with a reported 10 million sign-ups. These subscription video sites may go "over the top," bypassing traditional providers, but that doesn't mean there aren't intermediaries. In many respects, Roku, Amazon Fire, Google Chromecast and other digital TV devices are becoming the new middlemen between the streaming apps with all the programming and the consumers who still appreciate having a menu when eating at a buffet.

In turn comes the dealmaking, and for the moment, at least, it's the aggregators that seem to have gained the upper hand. Take the Nov. 8 announcement that Disney+ would be available on Amazon Fire. Although exact terms of the arrangement haven't been revealed, Amazon reportedly insisted on receiving a percentage of revenue from the ad space on Disney apps (including Hulu and ESPN+; Disney+ is ad-free). Other digital platforms, including Apple and Roku, take a bite of streaming revenue whenever consumers sign up for a service through their app and channel stores. According to insiders, some streamers are even paying more for good placement on digital interfaces, extra promotion and even incorporation into voice command technology.

The relatively quiet success of streaming media player Roku, run by CEO Anthony Wood, perhaps best illustrates the power of new players in the TV economy. Since going public in September 2017, Los Gatos, California-based Roku has seen its stock price jump an astonishing 900 percent to about $150 a share, fueled by massive growth that continues to beat investor expectations. Roku now says it has more than 32 million active accounts. (Although the comparison isn't apples to apples, Comcast is the leading traditional cable company with about 21 million subs.) Roku's "platform revenue," which consists of fees from advertisers and content publishers, is up nearly 80 percent in the past year, leading Zacks Equity Research to crow how the company "is well-positioned for the streaming war, which is coming to a boil."

In the interest of luring new subscribers and taking on Netflix, many streamers are doing whatever is necessary to achieve wide digital distribution (also known as scale). For the moment, there haven't been many fights between streamers and the streaming devices. This, however, is but the honeymoon phase of the streaming era. What happens when there is conflict?

UNDER OLD TELECOMMUNICATIONS law, broadcasters and cable/satellite providers were obligated to negotiate with each other in "good faith" (hence all those dueling news releases claiming a lack of good faith every time a carriage negotiation reached an impasse). There were also rules meant to encourage the availability of free broadcast networks, to promote diversity of voices and to protect independent content creators from the power of large distributors — not to mention a regulator in the FCC that could step in and help settle disputes.

ERIQ GARDNER *is senior editor, Law & Policy at* The Hollywood Reporter.

Illustration by **Dan Woodger**

WOOD: DAVID PAUL MORRIS/BLOOMBERG VIA GETTY IMAGES

Now? It's less than clear whether the FCC has any role to play.

A few years ago, former FCC chairman Tom Wheeler put forth several bold proposals. One would have modernized the interpretation of so-called MVPDs so that the term covered cable and satellite providers as well as emerging over-the-top distributors. Another would have shaken the old set-top box regime by mandating that pay TV providers allow access to all their content through apps required to have certain functions. There were also measures intended to ensure licensing on reasonable and nondiscriminatory terms.

But those proposals died. The cable establishment warned against, as Comcast put it, an "overly complicated government licensing regime and heavy-handed regulation in a fast-moving technological space," while Hollywood studios were deeply suspicious that the proposals were intended to benefit Google. The rules might nevertheless have passed but for the election of Donald Trump, who appointed Ajit Pai to replace Wheeler. Since becoming chairman, Pai has approached deregulation with fervor. One of his first moves was to scrap Wheeler's ambition to shrink the gap between cable set-top boxes and app devices. He then famously repealed Obama-era net neutrality rules, which arguably could have provided the FCC with an alternative path toward regulating some of the deals between content providers and app distributors. After all, streaming is internet traffic, while app devices can function as traffic signals.

IN THE ABSENCE OF ESTABLISHED standards and any sort of clear regulatory oversight, Barry Skidelsky, a New York-based telecommunications lawyer, predicts an unsettled landscape with opportunity for experimentation. "Business models and negotiation leverages have changed under the federal government's so-called 'light touch' regulatory regime," he says.

For that reason, the deals may be creative, but don't ignore the strong possibility of bumps in the road ahead. There's been nary a discussion about what happens when a contract expires in the streaming world and an app disappears from a platform. In the old TV days, blackouts might occur. What's the equivalent to that in the streaming world — and who will oversee complaints of discrimination?

Given vertical integration, programmers and distributors are now often within the same corporate structure. Amazon, for instance, owns a content producer (Amazon Studios), a distribution mechanism (Fire TV) and a streaming platform (Prime Video), which itself integrates streamed channels such as HBO, Showtime and Britbox alongside its own originals. This could invite antitrust attention at some point. For instance, presidential candidate Elizabeth Warren has proposed prohibiting companies from owning both a platform utility and any participants on that platform, which most have read to mean that Amazon shouldn't be allowed to sell branded batteries in its marketplace. There's no reason, however, that the same concept wouldn't apply to how the streaming video economy operates.


Pai

For now, streaming is in its Wild West, laissez-faire days, with an industry grappling to figure out who stands where.

As for consumers, the options are plentiful even if the experience promises to be a bit rough. "This leads to a frustrating situation for viewers when they have all these disjointed apps that work and look differently that they have to switch between to find something to watch," says John Bergmayer, legal director at Washington nonprofit Public Knowledge. "It's annoying in the same way that having multiple inboxes is annoying — just more stuff to keep track of and to check. The solution is pretty straightforward technologically, but the business models of both the platforms and the streaming services stand in the way." THR

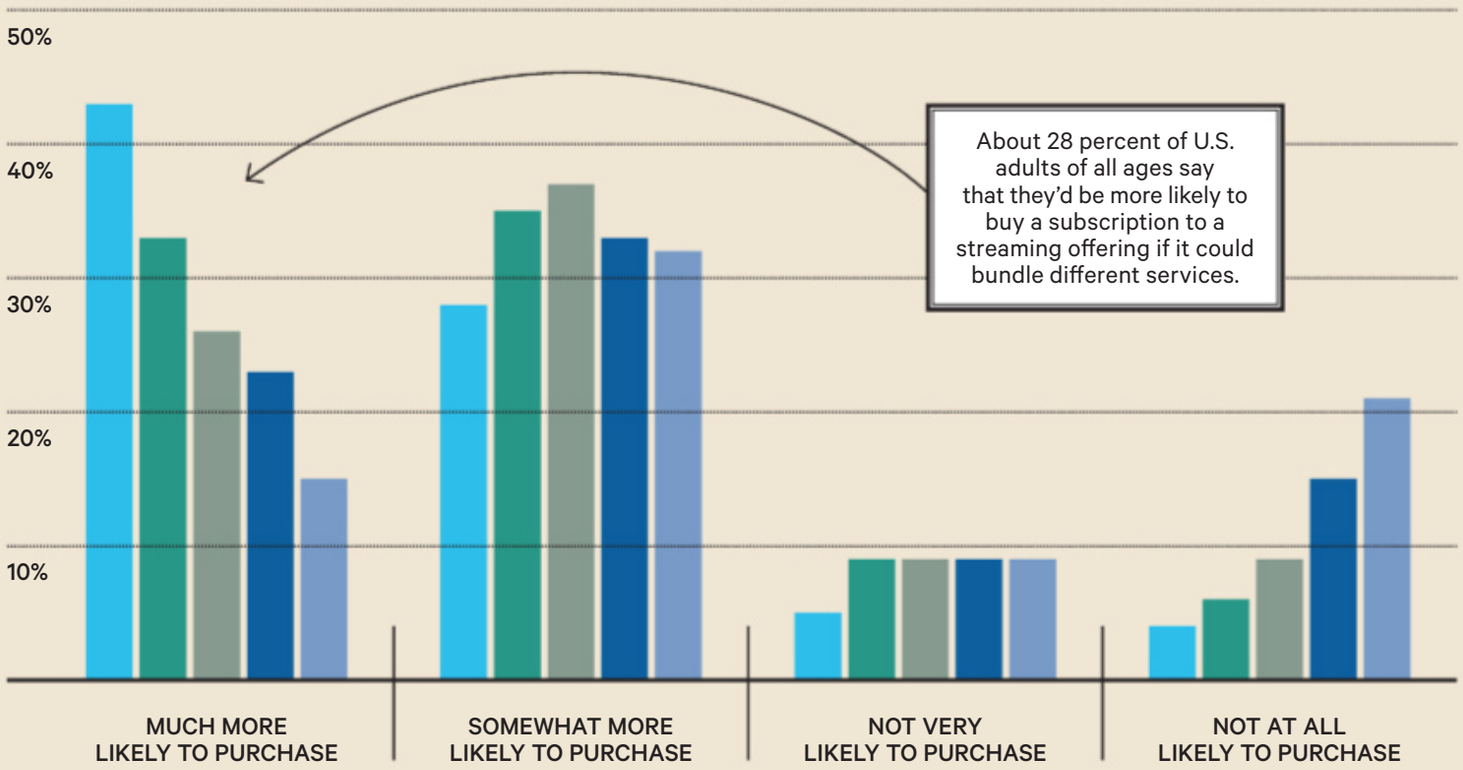
***THR*/Morning Consult Poll**

Younger Consumers More Likely to Buy a Streaming Bundle

As Disney+ launches ahead of a raft of new platforms, many U.S. adults are receptive to services that bring together multiple offerings, a new survey finds

18-29 30-44 45-54 55-64 65+

Would you be more or less likely to buy a subscription to a streaming service if it included the option to bundle different services under one account?



Would you be more or less likely to buy a subscription to a streaming service if it included multiple membership options for different prices?

ALL ADULTS

24%	33%	11%	13%
MUCH MORE LIKELY TO PURCHASE	SOMEWHAT MORE LIKELY TO PURCHASE	NOT VERY LIKELY TO PURCHASE	NOT AT ALL LIKELY TO PURCHASE

Source: *THR*/Morning Consult poll conducted Oct. 24-28 among a nationally representative sample of 2,329 adults; percentages don't necessarily add up to 100.



In Focus Features' *Harriet*, Cynthia Erivo portrays Harriet Tubman, who escaped enslavement and helped others to do the same.

THE RACE | KAREEM ABDUL-JABBAR

Are Films About Slavery Good for African Americans?

Oscar-contending films like *Harriet* correct the misperceptions many have about slavery but 'risk defining African American participation in U.S. history primarily as victims.' *THR*'s columnist explains why they're still so important

In the past seven years, seven high-profile movies about slavery have been released, the most recent being *Harriet*, chronicling the extraordinary life of slave liberator Harriet Tubman. The others are *The Birth of a Nation* (2016), *Free State of Jones* (2016), *Freedom* (2014), *12 Years a Slave* (2013), *Django Unchained* (2012) and *Lincoln* (2012). I'm conflicted over this abundance of cultural sensitivity because, while there's enormous good that comes from it, there's also the usual threat of knee-jerk backlash that can set back African Americans.

On the one hand, these films are necessary to correct the misperceptions many Americans have about slavery as a result of inaccurate school textbooks, ill-informed teachers and conservative propaganda. Because many of them are prestigious enough to garner critical acclaim (*12 Years a Slave* alone won 32 awards, including three Oscars), they bring a gravitas to their message that people are more likely to take seriously. Such movies have the potential of raising awareness among white audiences about the horrific past so that they're more sympathetic to the current economic and social plight of marginalized minorities, the cause of which is the domino effect directly from slavery.

On the other hand, some may see these films as snowflake overkill that desensitizes white audiences, putting them on the defensive about being blamed for something in which they had no part. That resentment could cause them to turn a blind eye to the current state of racial inequity.

I also worry that so many movies about slavery risk defining African Americans' participation in American history primarily as victims rather than as victors in a continuous battle for economic and social freedom. The thousands of black soldiers who died fighting on behalf of the country, the martyred civil rights leaders, even our many scientific innovations and inventions that transformed American society — from refrigeration to blood banks — get dismissed, diminished or ignored because all that some white Americans remember are angry black faces crying "Unfair!" This puts a heavy burden on blacks to continually have to prove how vigorously they support the country that once enslaved them. They are expected to ignore the current inequities and just be grateful the country unlocked the chains. We stopped beating, branding, raping and lynching you — isn't that enough?

No, it isn't, which is why these films are so important. After all, despite dozens of movies and TV shows about the Holocaust (including the recent brilliant film *Jojo Rabbit*), anti-Semitism is on the rise in Europe and the U.S., with younger Americans less likely than older ones to believe the Holocaust actually happened. People are eager to forget that average people just like them are capable of supporting a government that incinerates Jews, enslaves blacks and cages immigrant children. The more horrible the deed, the more eager we are to forget.

The first step to forgetting is muddling history. A 2018 report showed that 58 percent of teachers were dissatisfied with what their textbooks offered on slavery, while 40 percent said their state offered little or no support for teaching about slavery. In 2015, a Texas textbook taught that blacks were "immigrants" and "workers" rather than enslaved people. (The book also referred to Moses as a Founding Father, misled about scientific consensus on climate change, included racist cartoons and minimized the principle of separation of church and state.) It was changed, but only after a black student sent his mother a text image of a textbook page and she posted it on Facebook. The effect on our children of this deliberate blurring of history is measurable ignorance: Only 8 percent of high school seniors knew slavery was the primary cause of the Civil War, according to a 2018 report from the Southern Poverty Law Center. Adults nationwide do better, but not good enough: A *Washington Post*-SSRS poll in August asked random Americans about American slavery. On average, respondents were able to correctly answer only two of five questions. Only 52 percent knew slavery was the main cause of the Civil War.

The big question is, what is to be gained from propagating ignorance? It's simple economics: less competition. Downplaying the atrocities of slavery means downplaying its continual effects, the institutional racism that is rampant throughout our culture, that threatens the lives, freedom, education and economic opportunities of blacks. The blame for any problems is then assigned to the people themselves, not to a system that has poisoned the well for hundreds of years.

There's another reason films about slavery are important. While they are, first and foremost, about the literal institution of slave-owning, they also are about how terrible practices and behavior can exist, even thrive,

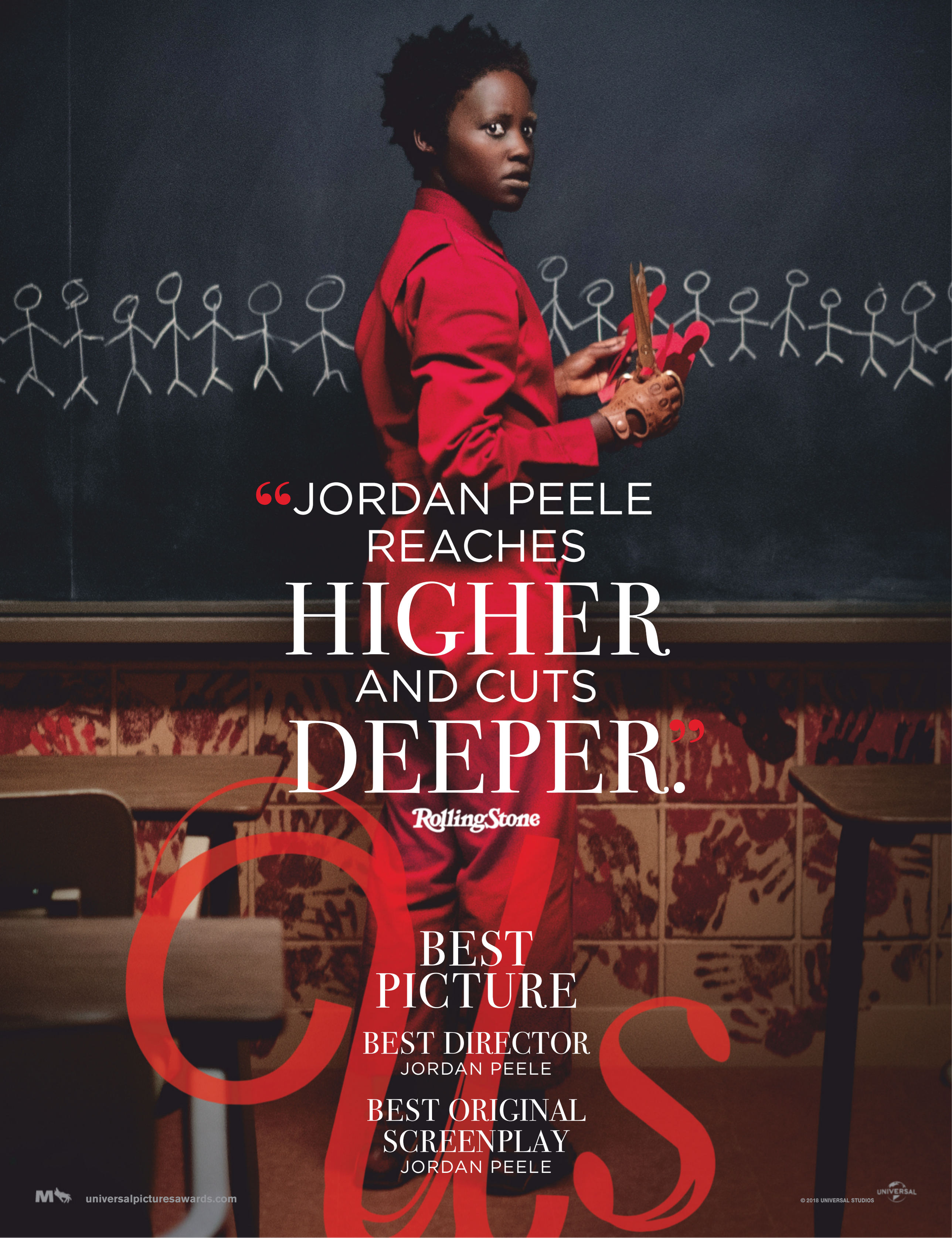




From left: Mahershala Ali (left) and Matthew McConaughey in Gary Ross' *Free State of Jones*; Jamie Foxx (left) and Christoph Waltz in Quentin Tarantino's *Django Unchained*.

KAREEM ABDUL-JABBAR *is an NBA Hall of Famer and contributing editor at* THR.

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"JORDAN PEELE REACHES HIGHER AND CUTS DEEPER."
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BEST DIRECTOR
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in a civilized, "moral" society. According to the United Nations, slavery is at its highest than at any time in history. An estimated 40.3 million people are living in some form of it, with women and girls making up 71 percent of the enslaved. Ten million are children. About 400,000 enslaved people live in the U.S. How is that possible when we're all so self-congratulatorily enlightened?

Movies about slavery also operate on a metaphoric level, which is just as important in creating a free and just society. They sensitize us to our personal biases and how those become unjust laws. The present political climate shows how easily people can be manipulated to find enemies based on race, nationality, religion, sexual orientation and gender identity. Just as many churches used to preach the gospel of slavery and justify it with biblical verses, so today they justify the inequities perpetuated against women, people of color, immigrants, the LGBTQ+ community and others because so many people are unable to learn the lessons of history, especially when our history textbooks don't tell the truth. But movies can act as our supplemental history textbooks, to teach the truths about which some people want their children to remain ignorant.

The true history of America is its fight to expand rights, to embrace and welcome more diversity, to not cower in fear and violently lash out at what is new or different but overcome our personal prejudices, not turn them into a cult. That's the America we love and celebrate. The one our flawed but visionary Founding Fathers (even without Moses) conjured in one of the most magnificent impossible dreams in history.

So, bring more slavery films like *Harriet*. More movies about the Holocaust, about women's suffrage, about civil rights struggles, about anti-war protests, about political corruption, about sexual exploitation. Each of these films illuminates a part of our past — good and bad — that guides us toward the future we want to create. Make America Smart Again. THR



BEHIND THE SCREEN | **CAROLYN GIARDINA**

Finding the Revs and Roars of *Ford v Ferrari*

The sound team behind James Mangold's high-adrenaline racing drama breaks down the challenges of locating and recording the sounds of some of the world's most coveted and rare classic cars

There was one challenge in making director James Mangold's racing drama *Ford v Ferrari* that supervising sound editor Don Sylvester says kept him up at night.

"I knew we had to get the real Ford GT40," says Sylvester of securing the sound of the car that's central to the film about racing pioneers Carroll Shelby (Matt Damon) and Ken Miles (Christian Bale). I was afraid if we got [the sound] from a bad library, someone would call and say, 'You failed. This is not what the car sounded like.' That fear was with me from the very beginning."



Sylvester



Massey

While the team was able to locate a few original Ford GT40s, convincing their owners to hand over their treasured vehicles to a sound team proved nearly impossible. "They are probably worth $10 million to $15 million each," he explains. "No one who has a valuable car like that wants to give it to us to drive around a track with a bunch of microphones sticking all over it."

Finally, the team received a stroke of luck. "We found a guy in Ohio who built a GT40 from original Ford parts and had it certified by Ford as a legitimate GT40. They gave it a serial number and it's got all the GT40 elements we need — the original engine, the pipes," Sylvester says.

The team traveled to Ohio to record the GT40 for sound. "We had mics on the transmission housing and transaxles that gave us whines and different interior sounds. It was finding the right sounds for the right places, but we had a lot to work from," says sound designer David Giammarco, who also served as a rerecording mixer alongside Paul Massey.

The team had found their Ford, but they still needed to locate a classic Ferrari. The GT40 owner introduced them to a collector in Atlanta, who owned a 1959 Ferrari Testa Rossa with a V12 engine that featured the same number of cylinders and pipes as the model in the film. They also recorded other classic cars and the sounds of a racetrack. "We had all of these original recordings as a base, and we augmented them," Giammarco explains.

For the final mix of the film's climatic 1966 24 Hours of Le Mans race (the scene lasts about 25 minutes), Massey says they balanced the use of music with the roars of the engines: "We had to pick and choose the moments [to give the race] a feeling of emotion."



Matt Damon (second from left) and crew on set.

PODCAST!
The weekly show *Behind the Screen*, hosted by tech editor Carolyn Giardina, features conversations with cinematographers, editors, composers and other artists behind the magic of motion pictures. Listen and subscribe at THR.com/podcasts.

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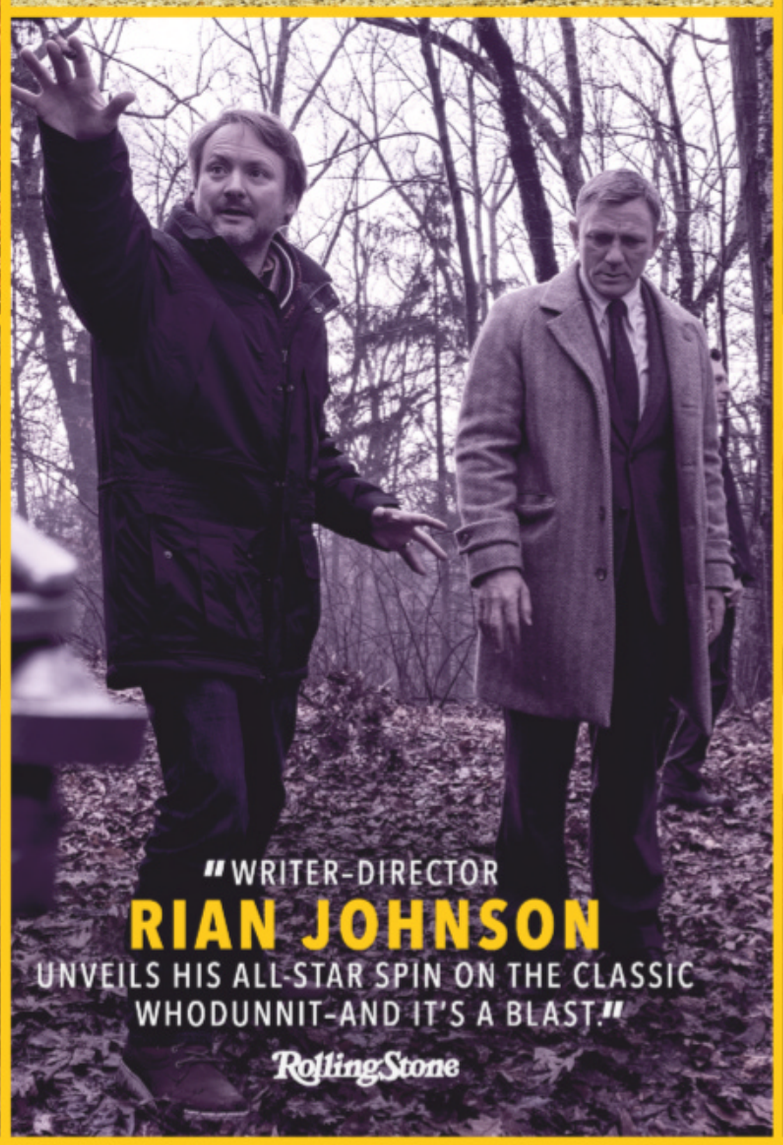






















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Chanel floral-embellished tartan handbag; $9,500, at Chanel, Beverly Hills or *chanel.com*



Judy

Lip Service

Christian Louboutin's Loubiléopard lipstick, perfect for *Judy* star Renée Zellweger on the awards circuit; $90, *us.christianlouboutin.com*





Zellweger

Ruby Slippers

Birdies feather-trim satin slippers; $140, *birdies.com*



Ear Buds

Irene Neuwirth 18-karat gold and diamond Super Bloom earrings; $31,980, at Irene Neuwirth, West Hollywood

Present Contenders

It's a wrap! Pamper clients and loved ones with these 26 silver-screen inspired treasures — an ode to eight of the season's hit films ***By Ingrid Schmidt***

Pocket Forces

Star Wars x Robert Graham silk squares; $68 to $248, at Robert Graham, Venice



Star Wars

Cosmic Creature

Blamo handcrafted brass Birdman, an unusual object to surprise *Star Wars: The Rise of Skywalker* director J.J. Abrams with; $225, *blamo.store*





Abrams

Plugged-in Power

All-electric Taycan Turbo S from Porsche, which is co-designing (with Lucasfilm) an onscreen *Star Wars* spaceship; $185,000, *porsche.com*





City Troopers

Star Wars x Toms Darth Vader embossed leather Alpargatas; $85, *toms.com*

BAG, SLIPPER, LIPSTICK, EARRINGS, SQUARES: COURTESY OF BRAND (6). SHOES: JOHN DUARTE/COURTESY OF BRAND. BRASS: SPENCER HANSEN. CAR: CHRISTOPH BAUER/COURTESY OF BRAND. ABRAMS: LISA O'CONNOR/AFP VIA GETTY IMAGES. ZELLWEGER: STEVE GRANITZ/WIREIMAGE.

Booksmart



Wilde

Supporting Statements

Acrylic Chapter bookend set, fitting for *Booksmart* director Olivia Wilde; $625, Alexandra Von Furstenberg, West Hollywood



Pack a Punch

Etro Neo Nomad satin drawstring backpack; $900, *neimanmarcus.com*





Well Noted

Montblanc x The Webster writing set with platinum-coated pen and inkwell (also comes with calf-leather notebook); $1,655, *thewebster.us*

A Beautiful Day in the Neighborhood



Heller

Warm & Fuzzy

For Marielle Heller, the film's director, Tory Burch's color-block cashmere cardigan; $398, Tory Burch, Beverly Hills

Ford v Ferrari

Fast-Lane Fido

Furrari dog bed; $207, *muttropolis.com*





Drive Time

Hublot Big Bang Scuderia Ferrari 90th anniversary polished-sapphire and carbon ceramic watch; $69,000, *hublot.com*

In the Swim

Orlebar Brown "Start Your Engine" trunks, in men's sizes ($345) for star Christian Bale and matching boys' versions ($225) for his 5-year-old son; *orlebarbrown.com*





Bale

Tot Wheels

Baghera rider toy car; $190, *bloomingdales.com*





Rocketman



Be Dazzling

Gucci crystal-embellished oversize sunglasses; $1,450, *gucci.com*



Blast Off

Stella McCartney kids' organic cotton T-shirt; $72, *stellamccartney.com*



Egerton

Twinkling Toes

Gucci leather Ace platform sneakers with crystal embellishment, a peacocking look for star Taron Egerton; $1,250, *gucci.com*

Heritage Ticker

Zenith Chronomaster El Primero A384, a revival of a timepiece from 1969, the year in which the movie is set; $7,600, *zenithwatches.com*



Power Tools

Wohngeist 24-piece tool kit in wood case, an homage to Brad Pitt's handy Cliff Booth character; $2,850, *mrporter.com*



Once Upon a Time in Hollywood

Little Women

Hats On

Janessa Leone woven jute Nina boater with suede tie; $160, *janessaleone.com*





Antique Chic

Fred Leighton vintage 1880s floral-engraved, 18-karat yellow and rose gold earrings; $11,000, *net-a-porter.com*



Ronan

Cameo Appearance

Antique 14-karat gold chain link choker with hand-carved cameos, a very Victorian style for star Saoirse Ronan; $3,600, at Broken English, Brentwood



Take a Bow

Etro embroidered bow hair clip; $320, *net-a-porter.com*



Tarantino

Executive Lounger

Derek Rose Verona silk jacquard robe, for director Quentin Tarantino to relax on a vacay post-awards season; $1,600, *derek-rose.com*

BACKPACK: COURTESY OF NEIMAN MARCUS. EARRINGS, BOW: COURTESY OF NET-A-PORTER. BOOKENDS, DOG, WATCHES, TRUNKS, CARDIGAN, SUNGLASSES, SHIRT, SHOE, HAT, KIT, ROBE: COURTESY OF BRAND (12). PEN, INK: OLFF APPOLD/COURTESY OF BRAND. CAR: COURTESY OF BLOOMINGDALES. WILDE: MARK RALSTON/AFP VIA GETTY IMAGES. HELLER: STEFANIE KEENAN/GETTY IMAGES. BALE: TOMMASO BODDI/WIREIMAGE. EGERTON: AMY SUSSMAN/GETTY IMAGES. TARANTINO: TONY BARSON/FILMMAGIC. RONAN: STEVE GRANITZ/WIREIMAGE.



Wine for Everyone on Your List

From assistant to agent to actor, experts share secrets for finding the best bubbles, cabs and more: 'Take care of the people who take care of you' ***By Lesley Balla***

Holiday season is prime-time for wine gifts, and the first rule of thumb is to do a little research. Make sure the recipient even drinks alcohol — "I once gave a British executive a very nice bottle of Petrus without realizing he was a recovering alcoholic. He auctioned it off for charity," says *So You Think You Can Dance?* and *American Idol* executive producer **Nigel Lythgoe**.


MacLachlan

Then find out his or her preference for a varietal or region or if the person has a penchant for trendy pét-nat sparkling and other natural wines. "You should establish whether the person is at least an Old or New World drinker. That's a big divide," says author and wine columnist **Jay McInerney**.

A good Hollywood assistant should be able to research anything, but also pay attention to details any time you're meeting the recipient, suggests CAA's head of music brand partnerships, **Tom Worcester**. If a client once mentioned a trip to Tuscany, get her a nice Brunello. "Surprise them with something they've talked about," says Worcester. "It's the gentle touch that can lead to a big payoff."

ICM senior media rights agent **Josie Freedman**, who collects mostly Central Coast wines made near her Ballard Canyon ranch in the Santa Ynez Valley, suggests seeking out bottles the giftee never would find in a store. "There are so many up-and-comers in California," she says. In addition to gifting bottles of his own Pursued by Bear wines, **Kyle MacLachlan** throws support behind rising stars in his home state of Washington. "My Baby Bear syrah is always a surprise for people not familiar with it," he says, "but I also have an inside track on terrific Washington wines that aren't necessarily in the mainstream yet."

No time for sleuthing? Any well-known collector in this town will have their preferences kept on file at their favorite wine shop, so call and ask. "We might have more than 400 notes on a studio head," says **Christian Navarro**, president of Wally's Wine & Spirits, whose ubiquitous green box has been hitting Hollywood desks since the 1980s. "What he's given, what he's received and from whom, why it was given. It all helps." If you don't know the recipient's preferences, zero in by finding out "if they're vegetarian or carnivores; if they're intellectual or creative; if they like art," says **Jill Bernheimer**, owner of Hollywood wine shop Domaine LA. It's OK to stick with a well-known and respected varietal or region, but make it interesting. "I'll give a full-bodied red wine that they wouldn't necessarily buy for themselves," says Lythgoe. "Barolos and Super Tuscans from Italy, like Sassicaia, Ornellaia and Tignanello." He also gives bottles from his own Paso Robles winery, Villa San-Juliette, which he co-owns with fellow *Idol* producer **Ken Warwick** and his wife, **Julie Warwick**. Special touches such as packaging or the way it's delivered can make an everyday bottle more eye-catching. "I think a short, personal note on why you chose to send a particular bottle to that person is a nice touch," MacLachlan suggests.


Konner

And don't worry too much if the bottle is regifted. "Take it to a dinner party or give it to your assistant," says *Girls* and *Camping* producer **Jenni Konner**. "I'm convinced there are five bottles of Dom Perignon in all of Hollywood, and we're all just continually switching them."

WHAT TO BUY FOR WHOM

The Studio Chair

"You need to select kings of wine for the kings of entertainment and media, wines like Harlan Estate, Colgin, Château Lafite Rothschild, Château Haut Brion," says Navarro. Adds **Helen Johannesen** of Helen's Wines, "For the person who can potentially buy any wine they want, the 2011 Château le Puy Barthélemy Côtes de Bordeaux ($274) is a magical adventure in terroir and grace."

The Streamer Chief

Make an impact with a magnum of anything, says **Christopher Hoel**, wine consultant and founder of Harper's Club, whose clients include **Mark Wahlberg**.



STUDIO CHAIR

Biodynamic 2011 Château le Puy Barthélemy Côtes de Bordeaux, $274



STREAMER CHIEF

Full-bodied 2002 Joseph Drouhin Montrachet Grand Cru "Marquis de Laguiche," $650



PRESTIGE TV EXEC

2016 Sassicaia, a powerful yet restrained 100-point Super Tuscan, $300



AUTEUR DIRECTOR

Organic 2015 Christian Tschida "Yummy Yummy" Burgenland Cabernet Franc, $109



SHOWRUNNER

The 2016 Quintessa, an exotic Napa red blend with aromas of cassis, $300

Illustrations by **Massimiliano Aurelio**

MACLACHLAN: MANNY CARABEL/WIREIMAGE. KONNER: JP YIM/GETTY IMAGES. WINES: COURTESY OF BRAND (5).

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But look for something obscure, super trendy and hard to find, like a 2016 Memento Mori Cabernet Sauvignon ($225). Adds Navarro, "I would suggest interesting wines like Sassicaia, a top Montrachet like Marquis de Laguiche, or a Napa cabernet sauvignon like Marciano Estate. These wines will excite their thoughtful brain."

The Prestige TV Exec

A gift that keeps on giving is just the right speed. "A full case of wine to send as gifts down the road comes to mind here. The 2016 Sassicaia ($300) is the perfect choice as this wine will make anyone smile," says Hoel. Navarro thinks that an exec's highly structured life calls for something fun. "Ornellaia, Chateau Hosanna and Jonata," he says, "will put a smile on their face."

The Auteur Director

Go the experiential route, says Bernheimer. "Head to Sicily for unusual and ethereal wines from equivalent auteur winemakers, like Gabrio Bini." Johannesen recommends something totally unique like the 2015 Christian Tschida "Yummy Yummy" Burgenland Cabernet Franc ($109) from Austria. "Christian Tschida is one of the most pure winemakers."

The Showrunner

"You can never go wrong with a big California cabernet sauvignon because they're so accessible," says ICM's TV lit partner **Dan Norton**, who reps showrunners for *Mr. Robot* and *Orange Is the New Black*. Adds Navarro, "Something full of fruit like Kistler Pinot Noir, a powerhouse red blend from Napa Valley's Quintessa ($300), or a great Brunello di Montalcino like Biondi Santi would help keep thoughts about sweeps away."

The Lead Actor

A project's stars "deserve only truly special wines that are as beautiful as they are," says Navarro. "The Marcassin Pinot Noir ($300), Château Margaux or Leflaive Puligny Montrachet will have them dancing."



LEAD ACTOR

The 2012 Marcassin Pinot Noir, a dramatic red with earthy notes, $300



AGENT

The 2015 E. Guigal "Brune et Blonde" Côte-Rôtie, a silky blockbuster, $75



STYLIST

Fun and fruity (but not sweet) Cantina Furlani "Macerato" Frizzante, $26



ASSISTANT

Bright, citrusy 2016 The Hilt Chardonnay Cuvée Fleur SRH, $45

Your Agent

If he or she isn't a wine aficionado, stick with well-known names that will impress. "Keep it classic but legit," says Johannesen, who recommends the 2016 A. Rafanelli Winery Dry Creek Valley Cabernet Sauvignon ($60) from Sonoma, while Navarro says Billecart Salmon Rosé, Williams Selyem Pinot Noir or a great Guigal Côte-Rôtie ($75 and up) are easy pleasers.

Your Stylist

Johannesen says the 2018 Gut Oggau Weinland "Winifred" from Austria ($35) inspires creativity and is "chic AF," while Bernheimer finds Furlani's frizzante pét-nat ($26) "affordable, fashionable and colorful."

Your Assistant

A good assistant deserves a great bottle of wine if not several. "It's best to take care of the people who take care of you," Navarro advises. He recommends a delicious Hilt Estate chardonnay ($45) or pinot noir. Adds Bernheimer, "All the kids seem to want is orange wine or a chillable red. So give them one of each, and you have a great gift at the $50 price point." For an orange wine, Johannesen likes the 2016 Vignobles Pueyo Hellebore Bordeaux ($99): "They'll be in seventh heaven!" THR

FIRST PERSON

Send Me the Same Stuff the Guys Get

Don't buy into antiquated stereotypes and assume women want wine as gifts, writes senior film editor **Rebecca Keegan**



So you're thinking of sending my boss a bottle of scotch. Consider giving it to me instead. This is not a ploy to steal his holiday loot (or violate any journalistic rules!), rather a plea to mix up the archaic gender assumptions that drive so much professional gift-giving.

People often send men "manly" drinks — bottles of scotch and bourbon that seem pried out of **Humphrey Bogart**'s nicotine-stained hands. "Whiskey has always been associated with manliness," says **Dan Dunn**, host of the podcast *What We're Drinking With Dan Dunn*.

While men in the office are soaked in spirits — their manhood affirmed even if they'd rather sip a hard seltzer — my female colleagues and I typically receive bottles of wine. Just like the characters on *Big Little Lies*, I suppose, some women gladly gulp the wine down while they vent about their days and plot to cover up a murder. But I rarely drink wine, 95 percent of which makes me sneeze. I'll take a single-malt over a chardonnay any day.

Thanks to the craft cocktail movement, there are more women like me. About 33 percent of U.S. scotch consumers are women, up from 27 percent in 2015, according to IWSR Drinks Market Analysis. "The entire whiskey category continues to grow in no small part because women are discovering how much they enjoy this spirit," says **Brandy Rand**, COO of the Americas at IWSR.

In yet another expression of the gender wage gap, a great scotch is usually more expensive than a great bottle of wine. But scotches do come in a range of prices, like a peaty, 10-year-old Ardbeg ($50), a rich, honeyed Johnny Walker Blue ($160) or a spicy Macallan 18 ($250). In the ultimate extravagance, there's the 72-year-old Macallan at The Montage's £10 Bar — a female guest recently ordered six pours, at $12,000 each, for her group.

So emergent is the female scotch drinker that in 2018, Johnny Walker introduced Jane Walker, its usual scotch in a bottle featuring its top-hat-wearing mascot as a woman. Many women found it condescending, and **Stephen Colbert** wondered if products like "Jacqueline Daniels" would soon follow.

I don't need a just-for-her scotch, any more than my male colleagues need a butched-up Beaujolais. Just send me the same old stuff the guys get, a little gesture of equality that warrants raising a glass.

WINES COURTESY OF BRAND (4)

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ALEXA & KATIE (Netflix)
The Ghost of Cancer Past
Topic: Cancer

THE BOLD TYPE (Freeform)
The Deep End
Topic: Abortion

CHERNOBYL (HBO)
1:23:45
Topic: Nuclear safety

EMPIRE (FOX)
The Depth of Grief
Topic: HIV/AIDS

EUPHORIA (HBO)
Made You Look
Topic: Addiction/recovery

GRACE AND FRANKIE (Netflix)
The Crosswalk
Topic: Older adults/aging

GREY'S ANATOMY (ABC)
Silent All These Years
Topic: Sexual assault

MADAM SECRETARY (CBS)
The New Normal
Topic: Climate change

MOM (CBS)
Jell-O Shots and the Truth About Santa
Topic: Addiction/recovery

ONE DAY AT A TIME (Netflix)
Anxiety
Topic: Mental health

THE RESIDENT (FOX)
If Not Now, When?
Topic: Maternal health

THIS IS US (NBC)
Toby
Topic: Mental health

WHEN THEY SEE US (Netflix)
Part Three
Topic: Criminal justice

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SPOTIFY STORYTELLER

By NATALIE JARVEY • Photographed by YURI HASEGAWA



Having helped transform the music industry, Daniel Ek sets his sights (and your ears) on becoming 'the world's No. 1 audio platform,' spending hundreds of millions on podcasts and recruiting Jordan Peele, Mark Wahlberg and the Obamas in a race with Apple and Amazon: 'We want to win'

THE



"People who listen to podcasts tend to spend more time on the platform," says content chief Dawn Ostroff, photographed Oct. 21 with CEO Daniel Ek at Spotify's new (and still-under construction) Los Angeles office.

In April, a pair of Spotify executives traveled to Washington, D.C., on a high-stakes mission to land two sought-after producers. Barack and Michelle Obama, enjoying their post-White House status as cultural uber influencers, already had struck a deal with Netflix to produce consequential film and TV projects. They were looking to make a splash with audio, too.

Content chief Dawn Ostroff and head of studios Courtney Holt already had met with the team at Higher Ground, the Obamas' production company, to share their podcasting tips. Now they were preparing to pitch the former first couple to explain why they should be making podcasts for Spotify, which after 13 years of music streaming needed to diversify its business — or risk being overtaken by much larger rivals-in-audio Apple and Amazon. Exclusive podcasts were central to that plan, but Spotify still was a relatively new player in that space. A deal with the Obamas would reverberate beyond the podcast world.

Working in Spotify's favor was the fact that the former president already used the Stockholm-based service for his popular music playlists. He'd even once jested that he was waiting for a job offer from the company, prompting it to post a joke job opening for a "President of Playlists." "When I met with the president, I said, 'Well, I'm glad you passed on the job because I was fortunate enough to get it,' " says Ostroff with a laugh. But ultimately, say sources familiar with the talks, it was Spotify's 248 million global monthly users, many of whom access the service via its free, ad-supported tier, that sealed the deal for the couple. A price tag said to be worth upward of $10 million was only a cherry on top.

On June 6, the Obamas announced they will make audio shows exclusively for Spotify and even plan to get behind the mic. While a slate still is being assembled, it's likely to include fiction projects and unscripted series, spanning genres such as entertainment and sports — don't expect anything overtly political.

Where the Obamas go, others follow. In 2019 alone, *THR* has learned, Spotify has quietly set up more than 30 new podcasts from partners including Jordan Peele, Paul Feig, Mark Wahlberg and YouTube influencer Lele Pons. "We're committed to this," says CEO Daniel Ek as he settles into a table at downtown L.A.'s Zinc Cafe & Market in late October. Across the street, construction is underway on a 154,000-square-foot Spotify campus destined to become the hub of the company's growing podcasting business, complete with 17 recording studios, a mixing suite, green rooms and live event space. It's being designed with talent in mind, with easy (and private) access for high-profile people who want to record a show. "We see a huge opportunity in front of us. It's going to be a big business," adds Ek.

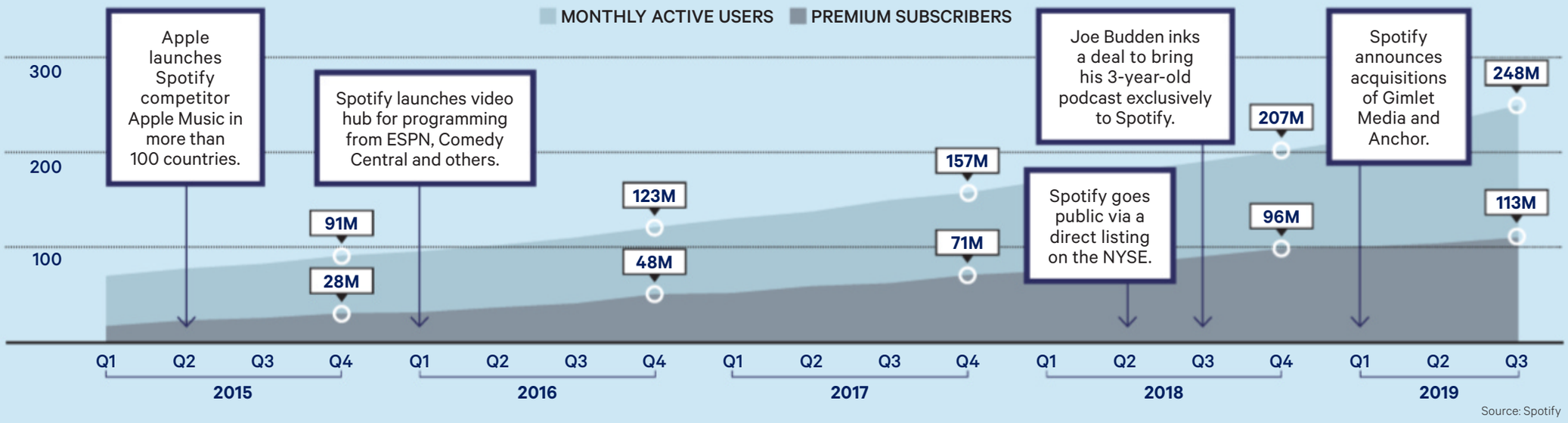


"We're not focused on selling hardware. We're not focused on selling books. We're focused on selling music," Ek (above right) told investors in March 2018 ahead of Spotify's IPO. A few months later, veteran TV executive Ostroff (above left, with Camila Cabello) joined the company to spearhead its content efforts.

While it can seem like everyone has a podcast these days, podcasting actually still is a relatively tiny business. In 2018, the entire global industry brought in a mere $650 million in revenue, as estimated by PwC, or just 12 percent of Spotify's annual revenue that year. Still, the future of Spotify hinges on its ability to grow. And while it is by far the largest music streamer, with 113 million paid subscribers worldwide, competition is reaching a fever pitch as Apple, Amazon and Google invest in the space. Unlike its rivals, which use music to sell iPhones or land Prime subscribers, Spotify's profit margins have been hampered by its deals with royalties-hungry record labels. "If you're in a position where you're trying to make money in an industry where your largest rivals don't need to make money, that's a challenging environment," says Kevin Rippey, an internet analyst at Evercore ISI.

SPOTIFY'S 5-YEAR ROAD TO 113 MILLION PAYING SUBSCRIBERS

The streamer has grown its sub base by more than 500 percent since 2015 and added 180 million total users as it bulks up on non-music content



Source: Spotify

PREVIOUS SPREAD: SET DESIGN BY JUSTIN FRY. EK STYLING BY SAM SPECTOR. OSTROFF STYLING BY MICHELLE MCCOOL. HAIR BY ROY TEELUCK. MAKEUP BY TRACY DAVIS. THIS SPREAD: CABELLO: SHANNON FINNEY/GETTY IMAGES FOR SPOTIFY. EK: ILYA S. SAVENOK/GETTY IMAGES FOR SPOTIFY. FEIG: SAMIR HUSSEIN/WIREIMAGE. PEELE: KEVIN WINTER/GETTY IMAGES. WAHLBERG: NICHOLAS HUNT/GETTY IMAGES. PONS: VALERIE MACON/AFP VIA GETTY IMAGES.



Podcasting offers a way forward. In the past year, the company has doubled down on its efforts, spending $400 million to acquire production and technology capabilities, bulking up its library of shows and orchestrating a companywide pivot beyond music programming. As Ek sees it, the opportunity is not just to capture a big chunk of the podcasting market but to dominate the still-monstrous $40 billion radio industry (including the sports, talk radio and politics that dominate airwaves), especially as listeners increasingly ditch the dial for streaming options like his own. "Just like TV has moved from offline to now online, we're doing the same to radio," Ek says. "When you look at the amount of time that people consume audio, it's about the same in the U.S. as people spend watching video. But the audio industry is less than one-tenth of the size of the whole video industry. The question one needs to ask oneself, are your eyes worth 10 times as much as your ears? My view is that they aren't and that [audio] is going to be even more valuable in the future."

Though podcasting has been around for more than a decade, Spotify, with a nearly $25 billion market cap after an April 2018 IPO, is the first deep-pocketed tech platform to invest in high-profile original programming and exclusive distribution windows. That's rankled some independent creators worried about how smaller producers could be marginalized, but it also has given Ek's team immense leverage as they look to build up their library. "Not only is it the fastest-growing platform, but they're making a real commitment to pods and they have an intelligence that was important to us," says Bill Simmons, whose The Ringer Podcast Network agreed in September to license a daily show exclusively to Spotify. "It was the chance to work with somebody that in five years could be the leader in the space."

Ek, who in his standard black polo shirt and jeans looks every bit the millennial tech wunderkind who sold his first company at 23, shrugs off the notion that podcasts were all part of his master plan for Spotify. "I hate this portrayal of these founders as these all-knowing people; it's just not how it is," says the now-36-year-old married father of two. "I'm definitely not that founder, visionary kind of person who just dreams about something and it magically happens. I'm more of a tinkerer."

But on Oct. 28, just a few days after his trip to Los Angeles, Spotify released quarterly earnings that indicated he's got more foresight than he's willing to let on. For the three months from July through September, the amount of time people spent streaming podcasts grew 39 percent. And while only around 14 percent of its overall user base listened to podcasts during the period, the increase in conversions to subscription-based Spotify Premium as a result of that programming was deemed "almost too good to be true."

EK TRACES HIS FIXATION WITH

non-music programming back to 2017, when he began to notice a strange trend on Spotify. Usage of the app was skyrocketing in Germany. "I couldn't figure out why, and no one seemed to have an idea," recalls the soft-spoken Swede. So he boarded a plane to Berlin, where he huddled with his team and soon discovered that the German music labels own the rights to most audiobooks in the country and had been uploading them onto Spotify. "By accident, we ended up becoming one of the largest audio platforms, period, and one of the largest audiobook platforms in Germany," he says.

Spotify's technology wasn't built to serve up non-music programming. Its free service was shuffling the audiobook chapters and playing them out of order. But, still, people were listening. "It was an awful experience," acknowledges Ek. "If people [listened] in spite of all of those limitations, it tells you that you've got something special."

POD DEALS

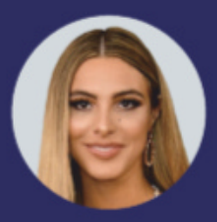
Four creatives making podcasts for Spotify



PAUL FEIG
The *Spy* writer-director is producing true-crime satire *The Case of Adirondack Rose* from writer Amy Reed through his Powderkeg production shingle.



JORDAN PEELE
Details are being kept under wraps about the fiction podcast from the *Get Out* and *Us* director's Monkeypaw Productions.



LELE PONS
The influencer, known for her comedy and music, will host a show where she offers commentary on everything from pop culture to social issues.



MARK WAHLBERG
Among the multiple projects in the works from the *Mile 22* actor-producer is a show detailing true stories from the lives of mercenaries.

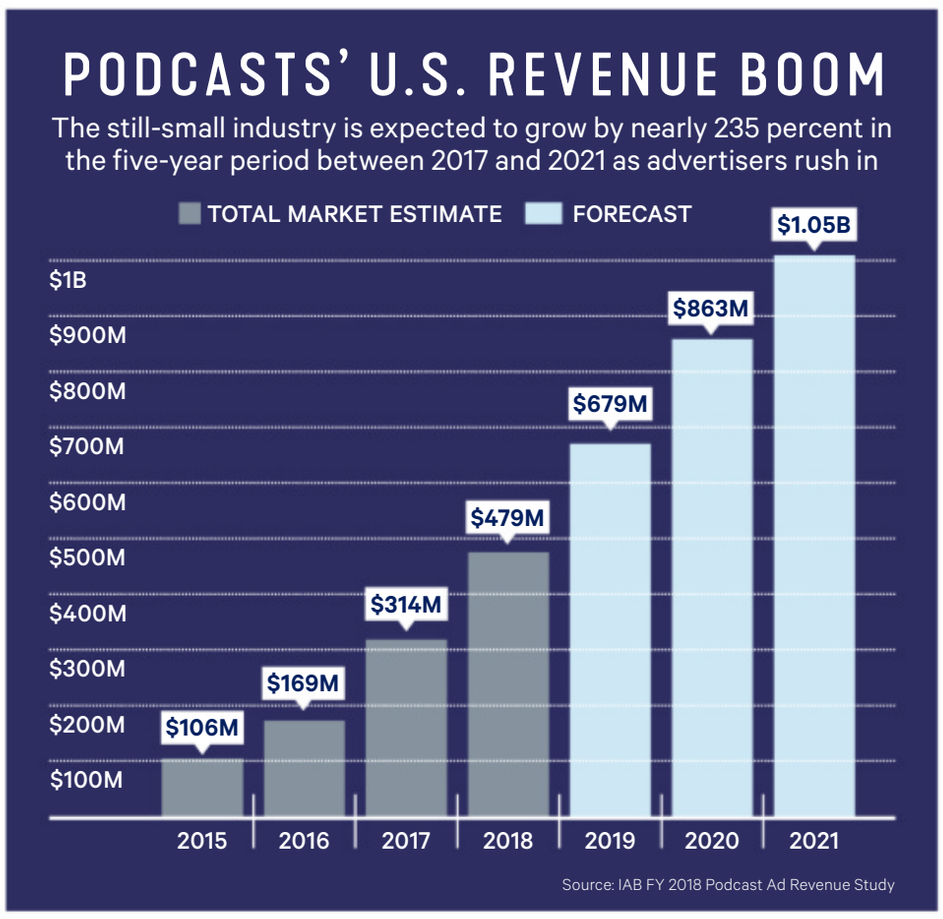
Until that point, Spotify — which Ek co-founded with Martin Lorentzon in 2006 — had been almost entirely focused on music. In fact, its fortunes had been directly tied to that of the record labels, which have been both helpless to stop the tide of music streaming and highly dependent upon its success. At first, the music industry, decimated by piracy and selling songs via iTunes, was skeptical of Spotify's all-you-can-stream model. It took the company five years to launch in the U.S., but when it finally did, Sony, Universal and Warner bought a combined 14 percent stake in the business. (Warner sold all of its shares and Sony sold some after the Spotify IPO.)

In 2018, digital dollars accounted for almost half of the global music industry's revenue, per IFPI, helping boost sales 34 percent in five years to $19.1 billion. But because of Spotify's licensing agreements with the labels — it pays out royalties based on share of streaming — the company has struggled to become hugely profitable; to wit, it made just $267 million in profit during the third quarter on $1.92 billion in revenue.

Ek's initial attempt to diversify Spotify's content — and decrease its reliance on the music labels — came in 2016, when the company launched a video hub featuring shortform programming from ESPN, Comedy Central, Vice News and others. It was a bust. "Video wasn't resonating with audiences, and we didn't really have a product that lent itself to video in a meaningful way," says Holt, a former MySpace Music and Maker Studios executive who joined Spotify in 2017. Spotify scrapped the effort.

Around the same time, podcasting was starting to take off as producers, encouraged by the 2014 breakout of *Serial*, rushed into the space. Gimlet Media, the shingle launched by former public radio host Alex Blumberg, had debuted scripted series *Homecoming* in late 2016 (Amazon Studios adapted it into a Julia Roberts-fronted TV show in November 2018). Then came Wondery true-crime series *Dirty John*, later turned into a Bravo show; and the hit *New York Times* news podcast *The Daily*. Domestic advertising revenue for podcasts nearly doubled to $314 million in 2017.

Sensing an opportunity based on the early performance of Spotify's small slate of non-music



programming, Holt began to grow its library of podcasts to 15,000 or so. In 2018, he struck deals for a handful of originals and exclusives, including *The Joe Budden Podcast* and Amy Schumer's *3 Girls, 1 Keith*. (Budden's regularly charts among the company's top podcasts, and Schumer's recently had a breakout interview with Bill Murray.)

That summer, Spotify tapped Ostroff, then president of Condé Nast Entertainment, as chief content officer. The former Lifetime and CW programming executive (who got her start in radio) says the experimentation in podcasting was a big reason that Ek sought her out. "When Daniel started to talk about how, as a technology company, they were ready to take the big step and become also a content company, it made me recognize that there was the opportunity to create a company that was a tech company first and foremost but also a content company hand in glove," she says. "I didn't believe there were too many companies who had achieved that."

That first big step came Feb. 6, when Spotify announced that it had earmarked $500 million for podcast acquisitions, starting with Gimlet and technology provider Anchor. "Spotify was pretty much the dream acquirer," says Gimlet's Blumberg. Although Gimlet had just recorded its first profitable quarter, the executive team wondered how they'd be able to grow beyond the core audience who already listened to Gimlet shows like *Startup* and *Reply All*. Spotify offered not only millions of listeners but also significantly more insight as to who was tuning in. "The thing Daniel said when he first talked to me was, 'We want to give you superpowers,' " says Blumberg.

In a blog post released the same day, Ek suggested that "over time, more than 20 percent of all Spotify listening will be non-music content," adding that his goal was to become "the world's No. 1 audio platform."

SPOTIFY HAS FACED LITTLE

resistance as it has steamrolled its way into podcasting. Industry insiders estimate the company, which now distributes more than 500,000 podcasts, captures between 10 and 20 percent of the overall podcast audience. Its young listenership — 61 percent of which is under the age of 34, per Comscore — has given Spotify a leg up. "It does feel like Spotify is in the lead to shape the future of audio," says Nicholas Quah, who writes Hot Pod, a newsletter about the podcast industry. "Spotify has resources, they have an existing user base, they seem very motivated." Still, it lags behind Apple, which operates the Podcasts app that offers 750,000 shows and is used by an estimated 50 percent of listeners.

Most believe only Apple has the size and deep pockets — it recorded $59.5 billion in profits in fiscal 2019 — to spoil the party for Spotify. But the iPhone maker, which will strike marketing deals with studios to give podcasts preferred placement in its app, hasn't yet made a serious play to produce original or exclusive programming like it has in music, film and TV. Sources say Apple, which isn't currently in the ad-supported content business and doesn't take a cut of the ad revenue of podcasts it distributes, still is exploring its options. "One of the things you're seeing in [streaming] is a massive content arms race, and while it hasn't happened in podcasting yet, it's something to watch out for," says Jeffrey Wlodarczak, a media analyst at Pivotal Research Group. "Apple is always the 800-pound gorilla. If you've done exclusive music, you could do exclusive podcasts."

If and when Apple decides to get in the game, it would be an immediately formidable competitor with some 900 million iPhones already preinstalled with its Podcasts app.

For now, Spotify has been its own biggest impediment. A technology company at its core, it has taken time for it to evolve into a content producer — even with more than 500 people now working on podcasting across Gimlet, Anchor, Parcast (another acquisition focused on genre fare like true crime) and in-house shingle Spotify Studios. At first, recalls Ek, the engineering and content teams "had totally different languages and ways of describing things." The concept of quality, he explains, was especially challenging to define early on. "That led to this really interesting debate about how to measure how people relate [to content]," he continues, explaining that the company is now spending more time looking at whether its recommendations lead users to form a lasting habit with a new piece of content. "We've moved away from raw consumption as a metric and instead are focused on more qualitative metrics."

Almost immediately after the Gimlet acquisition, another issue cropped up that Spotify the tech platform had never had to deal with. Gimlet's staff was organizing. "In all honesty, it's been pretty smooth," Ek says, brushing off questions about how Spotify has handled the unionization effort, a rarity among technology companies. Gimlet recognized the union within a couple of months. "Like 70 or 80 percent of all companies in Sweden are unionized, so for me that wasn't a big negative."

While Ek might be a technologist, he's got an appreciation for the content on his platform. His current favorite podcast is a Swedish-language docuseries about an art robbery that plays out like a heist movie. "They still haven't caught the guys and it's been like 10 years," he says, the most animated he's been the whole afternoon. "It's pretty phenomenal."

SPOTIFY'S U.S. HEADQUARTERS

at 4 World Trade Center in New York hums like a beehive on the first Friday in November. Tucked away





Two podcasts from Spotify-owned Gimlet have been adapted into TV shows (so far): *Homecoming* (left) with Julia Roberts for Amazon and the short-lived *Alex, Inc.* for ABC.

HOMECOMING: JENNIFER CLASEN/AMAZON STUDIOS. *ALEX*: ABC/RON TOM.

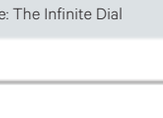


"SPOTIFY IS IN THE LEAD TO SHAPE THE FUTURE OF AUDIO."

from the hubbub in a sun-filled corner office, Ostroff, 59, convenes the content team for its regular status meeting. Interim music co-heads Marian Dicus and Jeremy Erlich are fired up over the debut of Arizona Zervas, who after breaking out on the social video app TikTok garnered enough attention on Spotify to earn a spot on the Today's Top Hits playlist and has been thrust into a label bidding war. "He DM'd me and said it was the best day of his life," says Dicus. Next up is Holt, who conferences in from L.A. to report that Jordan Peele's Monkeypaw studios has just agreed to produce a fiction podcast with Gimlet.

Also in the works are comedy *The Case of Adirondack Rose* from Paul Feig's Powderkeg; a prequel series to the Netflix YA film *The Kissing Booth* from the original writers and featuring the film's principal cast; and a nonfiction show from Mark Wahlberg's Unrealistic Productions featuring the real-life stories of mercenaries. Influencers Lele Pons and Ryland Adams, meanwhile, are prepping their own pop culture shows. "We'll have a budget like we would have if we were doing a TV series," says Feig, who will produce the 11-episode true-crime satire from writer Amy Reed. "That is, for something audio-only, quite good because it allows for talented writers and name actors to do the voice work."

Says Ek, "Music is not something we want to get rid of."



YOUNG SPOTIFY LOVES PODCASTS

Users in the 12-24 demo are more likely to listen to podcasts

Source: The Infinite Dial

Of course, there are few names as big as Obama. Ostroff says she expects "to have at least one, maybe two projects [from them]" in 2020 but is otherwise mum on the subject. Multiple sources tell *THR* the Obamas have hired Dan Fierman, the former Grantland and MTV editorial director, to lead those efforts from Los Angeles. Only a few weeks into the job, he's still building up the slate, but if it looks anything like what Higher Ground is making for Netflix, and it probably will, listeners can anticipate stories that touch on issues like civil rights, race and class. Ostroff hopes to get the Obamas, who are expected to host and produce, commenting on pop culture, too. "Their thumbs are on the pulse of culture today," she says. "And their interests are wide and varied."

With the Higher Ground slate as its anchor, Spotify also is chasing projects in the sports and news categories. Deals also are underway on projects with a handful of high-profile recording artists that will blend music, video and other forms of audio in what Liz Gateley, who leads creative development, describes as a push for "culturally relevant and loud ideas." The former MTV executive, who knows a thing or two about reinvigorating a format after her work creating *Laguna Beach*, also suggests that podcasts, which have been dominated by talk-style shows, could stand to be shaken up.

Choosing to get into business with Spotify has become a careful calculation for many creators. In recent years, a market that once was predicated on wide distribution is seeing platforms like Spotify, app Stitcher and subscription podcast platform Luminary go after exclusive or first-window deals. As Spotify ramps up its efforts — it has nabbed Esther Perel's *Where Should We Begin*, which takes listeners inside her couples' therapy sessions, for a debut window and struck a deal to bring 8-year-old comedy show *Last Podcast on the Left* exclusively onto its platform — producers have to weigh money and marketing versus access to a wider audience. Spotify is said to be writing six- and seven-figure checks for some shows, but the concern is that creators will limit their potential reach. A Spotify spokesman says that's not the case, citing *Joe Budden Podcast*'s 19 percent growth since becoming a Spotify exclusive. "I tell my clients, the kind of deal they do today is going to be fundamentally different than the deal they did six months ago," says WME digital media partner Ben Davis. "The industry is changing quickly, and Spotify is part of that."

Key to Spotify's plan is the development of products that can introduce podcasts to new listeners. In the summer, it launched the Daily Drive playlist, which uses algorithms to surface a mix of music and talk based on users' listening preferences. Already, Spotify has found that shorter podcasts work incredibly well in that mix, so it has started to invest in bite-sized shows like Simmons' new effort, *The Hottest Take*, which is less than 10 minutes an episode.

It's with products like Daily Drive where Spotify is able to most closely clone (and, executives would argue, improve upon) the experience of terrestrial radio, which still manages to attract nearly 3 billion people worldwide each week, per Deloitte. "Radio is actually remarkably resilient," says Wlodarczak. So Spotify is exploring what it would take to push into localized programming that could compete head-on.

As Ek sets his sights on a new direction for the company he's been building for most of his adult life, he acknowledges that music remains "the biggest source of consumption that we'll have for a very, very, very long time." Given the opportunity before Spotify, it's unlikely that the company will remain unchallenged. Just as they did with music, Apple, Google and Amazon are likely to go hard after the audio market, too. Ek says he's ready for the fight: "We certainly want to win, just to be very clear." THR



PRODUCER ▪ Roundtable

‘STRAP ON YOUR FLAK JACKET



"The key to longevity in this business is paying attention to the changes taking place," says *Harriet* producer Debra Martin Chase (second from right). She was photographed with (from left) Peter Chernin, Charlize Theron, Dan Lin, Emma Tillinger Koskoff and David Heyman on Oct. 14 at Line 204 in Los Angeles.

'I assumed I was going to be fired, but I was ready to be fired for it'

By REBECCA FORD ■ Photographed by RAMONA ROSALES

AND LEAN INTO IT'

"Tom just landed on the roof," jokes Emma Tillinger Koskoff about amateur airman Tom Cruise as *THR*'s Producer Roundtable is interrupted by the sound of a circling helicopter outside. Tillinger Koskoff, 47, who produced Martin Scorsese's *The Irishman* and Todd Phillips' *Joker*, is used to a few shooting hurdles along the way to a hit.

She joined David Heyman, 58 (*Marriage Story*, *Once Upon a Time in Hollywood*), Peter Chernin, 68 (*Ford v Ferrari*), Debra Martin Chase, 63 (*Harriet*), Dan Lin, 46 (*The Two Popes*) and Charlize Theron, 44 (*Bombshell*), for an hourlong discussion in October, when they shared plenty of trade secrets of working with demanding directors, remaining agile in an ever-changing industry and knowing when to fight to the finish for a movie. Said Theron: "Pure panic is what makes me stick around. Usually the projects that scare me the most are the ones that just don't leave."

Movies sit in development for a long time; you have to fight every step of the way. How do you know if a movie is worth committing to?

DAVID HEYMAN It's instinctive. You feel it if there is sort of an urgency within you that you've got a story to tell that you are passionate about.

DEBRA MARTIN CHASE First and foremost, you have to entertain because you have to get people into the theater. But for me, this is almost a pulpit, and there are messages that I want to get into the world that I think are important, that will inspire



CHARLIZE THERON

people, that will maybe even change somebody's life.

With *Harriet,* it's about a woman who couldn't read, couldn't write and was destined to be a slave for her entire life. She decided, "No, that's not going to be my destiny." And if people can get that message, that they can control what happens in their life, that's an important thing. That's worth fighting for.

DAN LIN For me, I ask questions: Why tell this story? Would it be aligned with my personal values? I am much more motivated in telling that story. But also I look at why tell that story now? With *The Two Popes,* we are in a moment when you have two living popes here at the same time. The world is in dissension right now — all of these different sides fighting. Each of these popes represents a different side, a different point of view, so we felt like now is the time to tell the story because it's going to resonate with audiences, and there is an important message to get out there. So timing is important, too.

PETER CHERNIN You wake up in the morning ready to fight. It's instinct. You just start fighting. And you keep going. Some of them you will lose eventually. But you just keep fighting.

On that note, tell me about the biggest fight you ever waged to get something made.

CHARLIZE THERON I started producing on *Monster*, and it just happened that I felt the need to protect a first-time director [Patty Jenkins], who was really taking a huge risk. The character was very unusual. And initially when we went in to get our financing, it became very clear to me that there was this need for me to step in. Because I think the financiers actually thought they were basically paying for a hot lesbian movie with me and Christina Ricci. And knowing what Patty wanted to do with it, I knew that we were going to come up against things. There were a lot of fights. As soon as I started gaining weight, I had one of the financiers call me up. Actually, his wife saw me, and she was like, "Did you see Charlize? Have you seen what she looks like?" And I got that call, like, "What's going on with that?" This is back in the day when it took, like, three weeks for dailies to make it back here, and I got a call at 3 a.m. from the guy.

He was like, "What are you doing? You never smiled. You look so angry, you look horrible." So you panic a little bit because you are putting yourself out there,



CHARLIZE THERON
Bombshell



DAN LIN
The Two Popes

and you are taking a risk, and when you do that, you are not a hundred percent sure. You are taking a chance. So there is a part of you that second-guesses, right? And you are like, "Shit, well, maybe I did go too far with this." Then you realize you have to stand that ground.

LIN The marketplace doesn't want to make these movies, so you're already going in with people wanting to say no. And I find it's a fight for talent, too. So on *The Two Popes*, how do I keep my director locked in? It takes a long time from development all the way through to get a movie made. In this case, [director] Fernando Meirelles sold the pitch with us. And we were developing it. And then his country, Brazil, asked him to direct the Olympics. So we lost him for several years.

Charlize, what was the day like when you found out Annapurna wasn't going to back *Bombshell*?

THERON We aimed really high and had a lot of actors who are very, very busy. So our scheduling was the biggest problem with the financing falling through because we were two weeks out from shooting.

HEYMAN Oh my goodness.

THERON We had no window on the other side of it. So if the film fell through, we would have had to recast the whole thing. And the moment that I heard about it was really shocking because they loved the film so much. When Annapurna sent it to us to produce, they were calling us every day because I was kind of sitting on it because it scared the shit out of me. I never felt anything from them that felt tepid or that they wanted to remove themselves from it. So, you're lucky when you can pick up the phone and call a previous financing partner that you have had a great experience with, and in this case it was Bron [Studios] and Aaron Gilbert. I called him right after I got the news that Annapurna was dropping the film, and I just said, "Can you put your cape on and come and rescue me?" Five hours later, he called me back, and he said, "We will do it."

Jay Roach, our director, was on a scout with all of his head of departments, and I couldn't call him. I called Aaron first. I think ultimately we made that movie the exact way that it was supposed to be made.

Have any of the rest of you had that eleventh-hour issue that sent you into a panic?

EMMA TILLINGER KOSKOFF I had it on *Joker*, but I've had many, many eleventh-hour scrambles.

MARTIN CHASE I mean, it kind of always happens. You get that last minute, "You know what? You are over budget." So it's like we've



DAN LIN

"The marketplace doesn't want to make these movies, so you're already going in with people wanting to say no."

PREVIOUS SPREAD: SET DESIGN BY DANIEL HOROWITZ AT JONES MANAGEMENT. CHERNIN AND LIN GROOMING BY SU HAN AT DEW BEAUTY AGENCY. THERON HAIR BY ADIR ABERGEL AT SWA AGENCY. MAKEUP BY SABRINA BEDRANI AT THE WALL GROUP. TILLINGER KOSKOFF HAIR BY KRISTEN SHAW AT ART DEPARTMENT. MAKEUP BY KRISTINA BROWN. MARTIN CHASE HAIR BY KIM KIMBLE AT SIXK LA. MAKEUP BY AUTUMN MOULTRIE AT THE WALL GROUP. HEYMAN GROOMING BY APRIL BAUTISTA AT DEW BEAUTY AGENCY. ON-SET STYLING BY JARDINE HAMMOND. THIS SPREAD: *POPES*: PETER MOUNTAIN/NETFLIX. *BOMBSHELL*: HILARY B GAYLE/LIONSGATE.

got to figure out how to take out X-million dollars to get the green light. And you are a few weeks out. So you're like, "What are we cutting?" That's the nature of the beast.

CHERNIN There is a certain misconception that there is a formal moment of greenlighting. I think it's you just keep going forward. And don't ever let them stop you, you know? But there is no moment where they go, "OK, you are greenlit," and then leave you alone. It's just, you are constantly plugging in and you've got to force them to stop you.

TILLINGER KOSKOFF But it's funny because it's like, really? You don't think we know we are actually greenlit? We are now in year how-many-millions in and we are at four weeks out and you are still pretending like we are not greenlit? I love that. That's my favorite game.

MARTIN CHASE You push, push, push, push. Don't give up. And then you also have to know when it's time to just say, "OK, you know what? Time to pivot." And the wisdom to know the difference between the two. Because sometimes you can be pushing yourself over the cliff.

THERON On the day that Patty and I were going to sign the contract for a straight-to-video with Blockbuster on *Monster* because no distributor would pick it up — literally, the lawyer was coming to the editing room — we got a call from [distributor] Bob Berney.

Those things happen where you stop trying, you almost give up and surrender. But then magic happens. It is a little bit like we work in a business where we are trying to constantly capture that lightning in a bottle, right? And if it was all about just manufacturing it, then everybody would probably be able to do it.

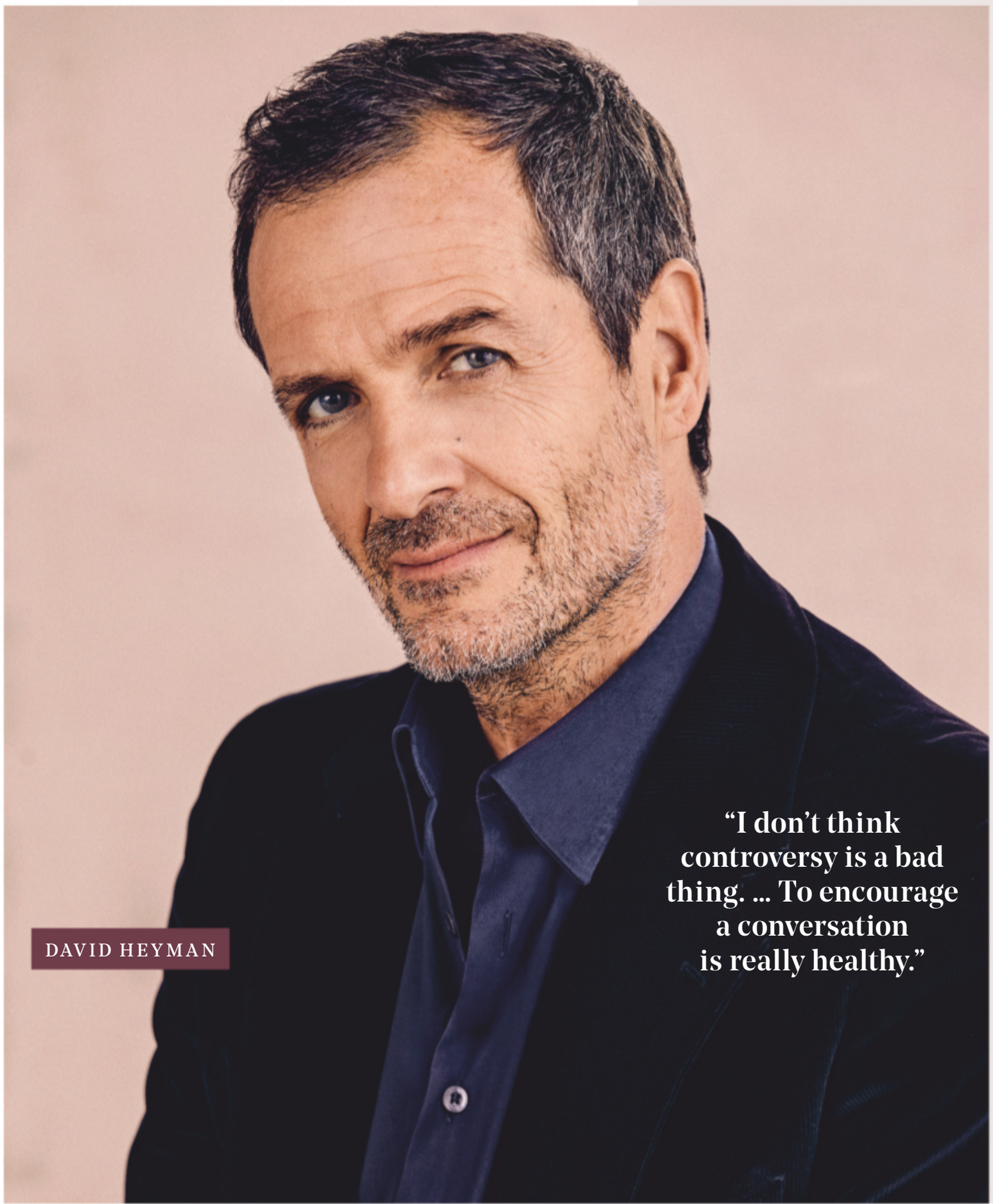
LIN When Charlize talks about "give in and surrender," that's a huge thing for us. All of us here probably are control freaks who want to control everything. And part of being a producer is, sometimes you do have to give up and surrender.



DEBRA MARTIN CHASE
Harriet



DAVID HEYMAN
Marriage Story
Once Upon a Time in Hollywood



DAVID HEYMAN

"I don't think controversy is a bad thing. ... To encourage a conversation is really healthy."

Peter, what was your biggest fight on *Ford v Ferrari*?

CHERNIN The thing that was crazily challenging is those race scenes. We shot in four different locations at different times, months apart. Le Mans doesn't look anything today like what it looked like, so we had an idea of how to re-create the race track. We built the grandstands in an airport up in Santa Clara. But we shot two of the turns in Georgia. And we were shooting them months apart with different cars, so it was incredibly complicated to just get the choreography of the race going.

How much driving is Christian Bale doing himself in this movie?

CHERNIN He is doing very little driving. (*Laughter.*) He is driving to work in the morning.

HEYMAN Funny enough, driving is a big part of *Once Upon a Time in Hollywood*, and we watched quite a lot of films about Los Angeles in 1969 of driving shots. But I think Brad [Pitt] loved driving along Hollywood Boulevard and the freeway filled with cars from 1969, being able to go at [it] much faster than he would be normally.

CHERNIN Ironically, Brad was attached to *Ford v Ferrari* at one point.

And Tom Cruise as well.

CHERNIN Tom Cruise was attached. Brad was attached. I think it was about 15 years in development.

THERON Did Tom pull out because he wanted to make it about planes? (*Laughter.*)

CHERNIN Tom just wants to do anything fast.

When it comes to the power dynamic between a director and a producer, how do you handle when you have to tell your director no?

TILLINGER KOSKOFF Neither one of mine really takes no for an answer, so I am trained very well in the Scorsese filmmaking world, where you know he is uncompromising and extremely exacting. And so I have learned over 16 years with him how to protect and cover for those instances.

CHERNIN I would say it's a weird two-part struggle. It's your job to argue with them quietly and to fight for them externally.

HARRIET: GLEN WILSON/FOCUS FEATURES. *MARRIAGE*: WILSON WEBB/NETFLIX. *HOLLYWOOD*: ANDREW COOPER/SONY.



DEBRA MARTIN CHASE

THERON Also it's a disservice to your director if you are not honest. We sometimes think, "Oh, we don't want to rock the boat." But ultimately it is your job to bring what you know or what you have experienced to the table. Some directors like to have you be direct. They don't want the small talk. They are not overly sensitive. And then you have other directors. ... You can't use the same recipe for every one of these people. I have definitely found with some directors, sometimes it's better not to hammer it. If you just take a step back and let it play out a little bit, they almost get there on their own, without you having to be like, "This is never going to fucking work."

TILLINGER KOSKOFF Absolutely.

THERON It's like every time you're dating somebody new, and you have to kind of treat it that way.

Emma, there was some controversy about the violence in *Joker*. Did you see that coming as a producer while working on it?

TILLINGER KOSKOFF Not while we were making it, really. There was a little pushback at times prior to getting it officially greenlit, some concerns about some of the gun violence, understandably. But once we got locked and loaded in the budget and up and running, everything was great.

The trouble didn't start brewing until we screened it for the first time and just wanted to be very, very aware and careful given the subject material. It's been interesting. I'm just glad that we opened and it's all quiet on the Western front.

THERON A weight has been lifted. Sometimes you don't know, right? And then sometimes you do, and you have to literally just strap on your flak jacket and lean into it.

We just made a movie [*Bombshell*], and I am sure we are going to have numerous lawsuits. At some point you have to just go, "If that happens, then that happens."

TILLINGER KOSKOFF Right.

THERON I have never understood when people are like, "It's a true story." Well, hold on, it's never really a true story. You're chasing the greater truth. Right? So, whenever we do these real-life movies, you just have to make peace with that and do as much work as you possibly can. When everybody starts saying, "Don't do that because we are going to get sued," it's like maybe we *should* get sued. So, I mean, I hope nobody sues us. It's not like I am inviting it. But you have to be pragmatic about what that looks like.

MARTIN CHASE I am just saying you do your best to protect yourself. And as long as everybody is on the same side — your financier, your distributor — we are all facing it together.

TILLINGER KOSKOFF I started looking at stuff, and I was like, "Oh boy," because I don't do deep dives into the dark web, but I was like, "Oh God, maybe [*Joker*] is never going to see the light of day."

LIN And you have to be careful, too, online. We had experiences with that on *Aladdin*. You just never know, is it a minority speaking for the majority? I found I had to just step out. There is a lot of darkness, and we are in an environment now where everyone wants to take people down and they feel better about themselves. I think as a producer, just engage a little bit. Understand what's going on in the world. It's important just not to go down the rabbit hole.

THERON They hear a title or the casting or director and then all

of a sudden, it's like they know exactly what the movie is going to look like. It's such an unfair position for films. It's also a fun challenge because it is a little bit like, "See? See the movie?" Like you get to rub it in their faces at the end.

CHERNIN It may indeed be controversial, but I believe it's controversial for a reason. And then the hell with it. Hopefully, it will work and it may not work. But you can't second-guess. I always used to say that you know these jobs are wildly subjective, with one exception — which is you know your own thoughts and feelings remarkably well.

MARTIN CHASE That's right.

HEYMAN Actually, I don't think that controversy is a bad thing. In the world, there is not much conversation, there is only polemic. To actually put things out there that encourage a conversation of some kind is really healthy.

CHERNIN Death is when you approach something cynically, saying, "I don't really like this, but they will like it." I have made movies like that in my life and I am ashamed of them 25 years later.

Can you say what film?

No. It was a sequel, a very successful movie 25 years ago, and I am humiliated by it to this day.

Several of your films were made with Netflix, which is still not giving films a traditional theatrical window. Did any of you pause before signing on with them?

TILLINGER KOSKOFF We did not pause. We, Marty and [Robert De Niro] were determined to get [*The Irishman*] made. That was the only studio ready to step up and give us what we needed. What's great about Marty is he is so open to new ideas and technology. Obviously, you know his first choice is always a wide theatrical release. When we entered the conversation, [Netflix's Scott] Stuber had been trying desperately to get theatrical, negotiating all of that. We were promised that we would have something.

LIN It wasn't a pause, but it was certainly a conversation [for *The Two Popes*]. We had multiple bidders, then we did have a conversation. We wanted as many people to see the movie as possible globally. We knew it was a hard movie to get made and a hard one to get people to go to the theater for. It's a faith-based movie that plays to believers and non-believers alike. But with Netflix, it's day-and-date all over the world, so ultimately we thought that was the best way to get people to see it.

HEYMAN A film like *Marriage Story* would never be seen, as Dan said, by as many people as it would without the marketing of Netflix. They are great partners and I would make another film there in a heartbeat. With us, the condition of making it was that they would guarantee us significant [theatrical] distribution. They are also talking about keeping it in the theaters through February and March, April.

CHERNIN The marketplace has also changed significantly. And it is really hard for a lot of these smaller movies to find any home in the marketplace right now. Between the price value Netflix has on the one hand, where people go, "Should I take my family out and spend a hundred bucks on the movies? Or should I subscribe to Netflix for a year for 120 bucks?" And then on the other side, you get squeezed by Disney superhero movies. It's really hard to find a weekend to open on. I made this sweet little movie in the spring called *Tolkien*. We got killed. Five years ago, that movie would have done $50 [million], $60 million worldwide. I think we did $15, $20 [million]. No one is going out to the movie theaters for these small movies.

MARTIN CHASE And there is no stigma anymore. Initially it was, "Oh God, my movie is worthy of




PETER CHERNIN

theatrical." It's about what is the right distribution platform to get as many people as possible to see the movie.

THERON I have had a great experience with them, too. David Fincher, whom I [produced] *Mindhunter* with, he was like the first person to really tap into this important role of that entity [with *House of Cards*]. It was incredibly helpful that somebody like him stepped in because he is such a solid filmmaker. It took that stigma out of it.

I remember so vividly, 25 years ago, working with Tom Hanks, and he wrote in my script, "Promise me you will never do television." Isn't that unbelievable? And look at him now. He can't stop making television. I feel like a lot of these places are shaking us and waking us up to how we need to bring back a little bit more bravery. We need to push the envelope. We need to do scary things because when you make television, those [risks] are the things that are really encouraged.

MARTIN CHASE The key to longevity in this business, whether you are Marty Scorsese or you're us, is paying attention to the changes that are taking place.

TILLINGER KOSKOFF You have to stay current.

MARTIN CHASE You have to stay current. You have to stay open. You have to stay nimble. I mean, the technological changes now are happening — every day something is different.

TILLINGER KOSKOFF That's what I love about Marty at 77 years old. He is not afraid to try anything new. He just rolls with it.

LIN What's the secret? I just saw him at Telluride. He had more energy than the rest of the room.

TILLINGER KOSKOFF It's unbelievable.

LIN His diet or …? What are you feeding him?

THERON Is it a pill?

TILLINGER KOSKOFF It's not. It's just …

THERON He loves what he does.

TILLINGER KOSKOFF He loves what he does. Total passion. It's like trying to get him off the set — he'll shoot 16-, 17-hour days, easily. It was great on *Irishman* because we have others who couldn't quite, you know, keep up. So 108 days of that is — it's his passion. There is nowhere he would rather be than on that set.

What's one film you think every aspiring producer should watch?

THERON I think, watch bad movies.

TILLINGER KOSKOFF Watch bad movies.

MARTIN CHASE Yeah, bad, because you learn from your mistakes. It's like, I am a lawyer and so you know there is legal precedence. Well, the other films are the precedents here. What works, what didn't work.


EMMA TILLINGER KOSKOFF
The Irishman
Joker


PETER CHERNIN
Ford v Ferrari

LIN The one I would recommend is actually a documentary — *Jiro Dreams of Sushi.* Because he is a sushi master. I think those are the kinds of people we work with. Perfectionists — directors, actors, other producers, other craftsmen. And if you can see the mentality and the drive of someone like Jiro, then you can work with these people.

CHERNIN Probably I would say *Titanic* [which was made at Fox while Chernin was CEO]. Just because it was such an extraordinarily impossible production. And at the same time had as big an impact as any movie in history. So it shows you the promise of what you could potentially achieve — but it was hell. Hell on a level unimaginable.

THERON When was the last time you saw it? I haven't seen it in a while.

CHERNIN I see bits and pieces of it. When I greenlit it, it was the most expensive movie ever made. And we went more over budget than the budget was.

THERON Just in production?

CHERNIN Mostly in production, yeah. We went $105 million over budget.

HEYMAN There is a director [James Cameron] who would not take no for an answer.

CHERNIN But it was also a great lesson because it was an out-of-body experience — everything public about the movie was a disaster. And with every personal interaction I had, I thought it was phenomenal. It was a phenomenal pitch. It was a phenomenal script. It was phenomenal dailies. [Cameron] would show us an hour of footage — the only decision I made was just go deeper.

THERON Was that an easy decision to make? Of did you panic a little bit about that?

CHERNIN I didn't panic. I assumed I was going to get fired, but I was ready to be fired for it. You have got three alternatives: Shut it down entirely — that seemed like a bad idea $140 million in. Replace the director, which seemed like a bad idea. Or try and make it great. And it seemed clear to me the only hope was to make it great.

THERON You are right, you do have a good gut. (*Laughter.*)

Roundtable edited for length and clarity.

TUNE IN ON TV

THR Oscar Roundtables will roll out through December in print and online. Then watch them as new episodes of *Close Up With The Hollywood Reporter* starting Jan. 5 on SundanceTV — and look for video highlights at THR.com/Roundtables and extended episodes on THR.com after broadcast.

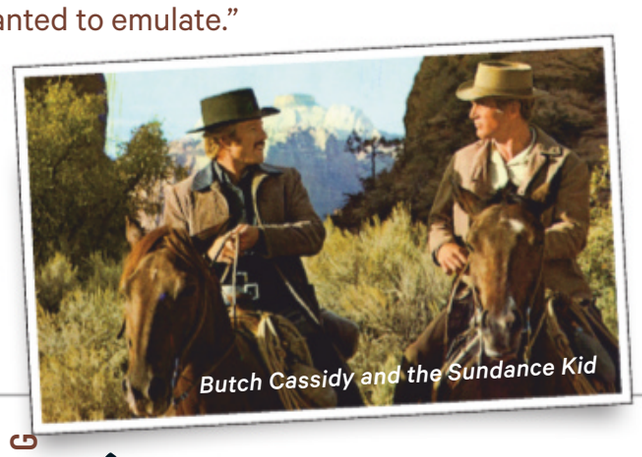
Watch moments from this year's Producer Roundtable at **THR.COM/VIDEO**

FORD: MERRICK MORTON/TWENTIETH CENTURY FOX. *IRISHMAN:* COURTESY OF NETFLIX. *JOKER:* NIKO TAVERNISE/WARNER BROS.



FORD V FERRARI JAMES MANGOLD

"*Butch Cassidy and the Sundance Kid* — for the ease of the male relationships and the spectacular staging work of [director] George Roy Hill, who found both drama and humor, dramatized a great friendship and also staged action without it feeling too designed with previsualization. Obviously, other racing films were of assistance — some more as cautionary examples, things to avoid. Others, like *Grand Prix* and *Le Mans* [acted] as singular examples of the period style of analog shooting we wanted to emulate."


Butch Cassidy and the Sundance Kid



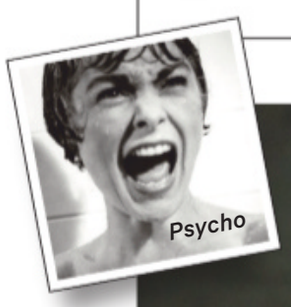

Life Is Beautiful

JOJO RABBIT TAIKA WAITITI

"The films I would reference are things like *Life Is Beautiful*. I remember that sort of playfulness — *Harvey*, with James Stewart, who saw this imaginary rabbit friend. And also, in a sense, *Dr. Strangelove*, but not quite. I can't really compare it to *Strangelove*, but [my movie] has this sort of absurdity to it that *Strangelove* had."

DIRECTING

'FILMMAKING DOESN'T GET MORE


Psycho



PARASITE BONG JOON HO

"I was inspired by the house of Norman Bates in Hitchcock's *Psycho*. In *Parasite*, it's almost like the audience is starting at the Bates Motel and slowly enters the Norman Bates house, as if they are infiltrating and going deeper into the hidden structures of the house. [*Parasite*'s] rich house has the staircase, the second floor and the basement like the Bates house. The Bates house is not a mansion per se, but that sense of delving deep was a big influence."

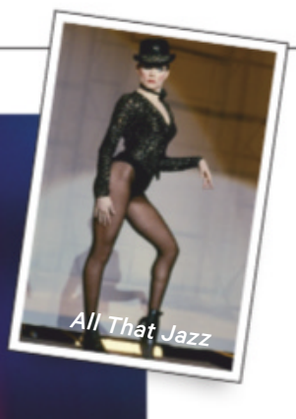
QUEEN & SLIM MELINA MATSOUKAS

"Hype Williams' ode to blackness, *Belly,* is a celebration of culture, style and cinema. His bold use of light, language, color, fashion and composition as a way to create a unique commentary on race, sexuality and socioeconomic constructs affected me incredibly and can be seen woven through the frames of my work. This was one of the films that I looked to for inspiration, while creating *Queen & Slim*, on how to stand strongly in my voice as a filmmaker and how to capture black bodies in a way that is celebratory, beautiful, raw, authentic and cinematic."



Belly




All That Jazz

ROCKETMAN DEXTER FLETCHER

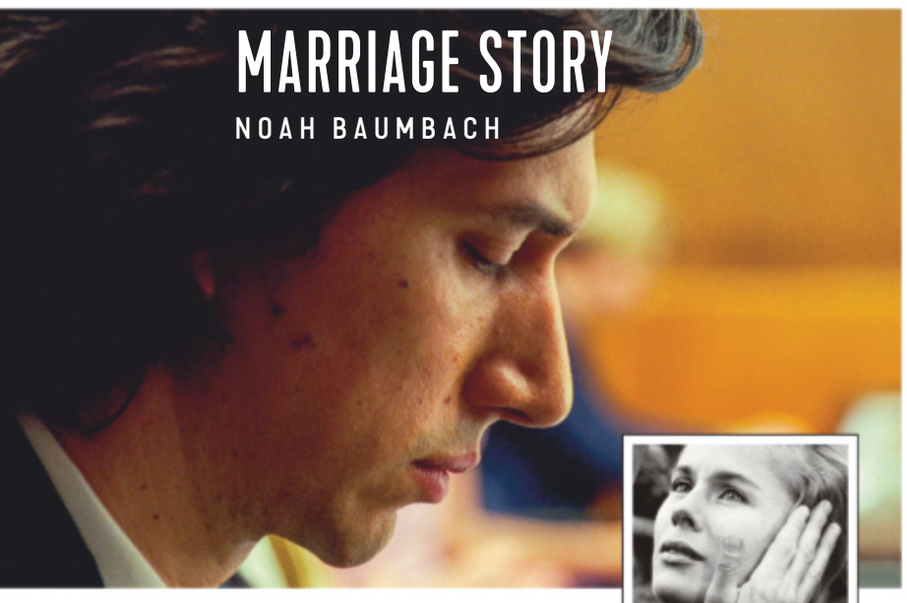
"The structure of *All that Jazz* greatly influenced *Rocketman* — a man looking back on his life and trying to understand where he went wrong and what he might have done right. The most famous phrase from the film, 'It's showtime,' was a constant phrase used on our set. And *The Rose*, which has a great performance from Bette Midler as well as the big live singing, showed me what was possible to achieve with a great actor with a great voice."



JUST MERCY
DESTIN DANIEL CRETTON

The Verdict

"We watched a lot of classic courtroom dramas, from *The Verdict* to *Philadelphia*, to try to understand the genre and what made them work so well. But we were also very inspired by films like *Spotlight* and *Selma* that follow real-life characters who are driven to help the most vulnerable in our society, showing the work and sacrifice it takes to change a broken system."



MARRIAGE STORY
NOAH BAUMBACH

Persona

"I knew that close-ups would be very important in this movie. And this movie is about together and separate in general — we have these individuals and we have this family, which even though it's transforming is still a family. I think [Ingmar Bergman's] *Persona* is a perfect movie, and it has amazing close-ups. Both Liv Ullmann and Bibi Andersson are often in rooms together — the layering of their faces, it's just so beautifully done. And it's about identity and about being two sides of the same person — in some ways marriages can feel that way."



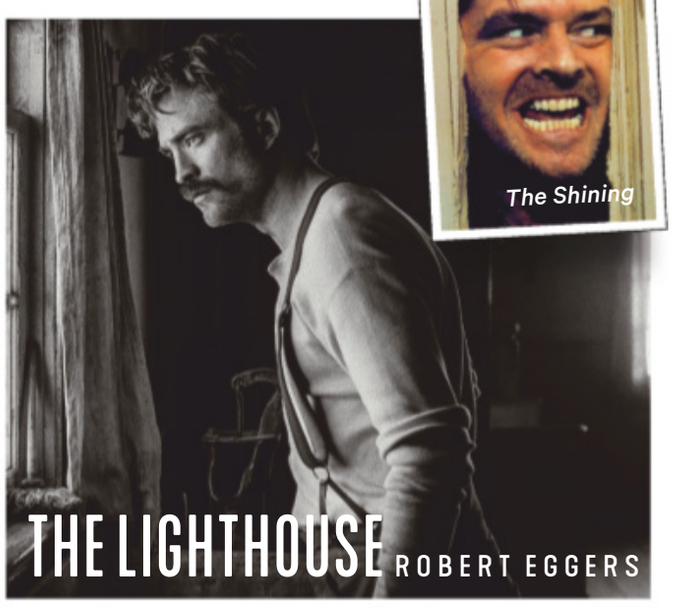
ONCE UPON A TIME IN HOLLYWOOD
QUENTIN TARANTINO


Billy Jack

"When it came to Brad [Pitt], he'd come over to the house to talk about the character. I had an idea for something, so I had a film set up. Brad has a DVD with him, and he says, 'Here's what I'm thinking for Cliff,' and he pulled out the DVD of *Billy Jack* — not so much that Cliff was Billy Jack, but more like the idea that Tom Laughlin would be a good guy to play Cliff — you can imagine Tom Laughlin playing Cliff in 1971, simply a jumping-off point. So he shows me the *Billy Jack* DVD and I go, 'Dude, I have *Billy Jack* cued up on my 35mm projector in the screening room. I was all prepared to watch it with you tonight.' "

EPIC AND PERSONAL'

Eleven filmmakers reveal the movies that influenced their current projects, from the creep of Kubrick's *The Shining* to the heart of Malick's *Tree of Life* By Tara Bitran and Kirsten Chuba


The Shining

THE LIGHTHOUSE
ROBERT EGGERS

"Kubrick's *The Shining* was one of the very few films that could actually scare me as an adult. I say 'was' because, unfortunately, I have watched, rewatched, watched in step-motion, watched in fast motion, watched without sound, listened without picture — and taken so many copious notes on that film — that it no longer has any effect on my senses. From running with fire axes to pushing in on a Z-axis, its influence is crystal clear on both *The Witch* and *The Lighthouse*."

UNCUT GEMS
BENNY AND JOSH SAFDIE

"Frank Capra's *A Hole in the Head* — 'What do you got, a hole in your head?!' You could imagine this being yelled at our main character. This classic Capra parable, infused with paradoxical human emotions and sympathies, was a spiritual cousin for *Gems*. Tony Manetta, the part Sinatra played, is a complicated dreamer who could easily have been Howard's brother in an earlier draft of our film. He's a character you love despite his loud flaws. The flaws act like honest blemishes. The sympathies in this film, and the way they vacillate from character to character, are always an inspiration to get deeper with perspective."


A Hole in the Head



WAVES
TREY EDWARD SHULTS

"I saw *Tree of Life* so many times in theaters. I cried in awe every time. Filmmaking doesn't get more epic and personal — one family's experience in the entirety of the universe. It's the most religious experience I've had in a theater. The film feels like it's in tune with a higher power."


The Tree of Life

WAVES, LIGHTHOUSE: COURTESY OF A24. *VERDICT, BUTCH, JAZZ*: TWENTIETH CENTURY FOX/PHOTOFEST. *GEMS, MARRIAGE*: COURTESY OF NETFLIX. *TREE*: FOX SEARCHLIGHT PICTURES/PHOTOFEST. *SHINING, JACK*: WARNER BROS./PHOTOFEST. *ROCKETMAN*: DAVID APPLEBY/PARAMOUNT PICTURES. *HOLLYWOOD*: DAVID APPLEBY/SONY. *PSYCHO*: PARAMOUNT PICTURES/PHOTOFEST. *BEAUTIFUL*: MIRAMAX/PHOTOFEST. *PARASITE*: COURTESY OF NEON AND CJ ENTERTAINMENT. *MERCY*: JAKE NETTER/WARNER BROS. *HEAD*: UNITED ARTISTS/PHOTOFEST. *FORD*: MERRICK MORTON/TWENTIETH CENTURY FOX. *BELLY*: BIG DOG FILMS/PHOTOFEST. *SILM*: CAMPBELL ADDY/UNIVERSAL PICTURES. *RABBIT*: KIMBERLEY FRENCH/FOX SEARCHLIGHT.

WRITING

SINS OF THE FATHER

These screenplays might seem fantastical (from an epic space journey to a rush to build a race car), but the exploration of how a dad's love (or lack of it) shapes a man couldn't be more real By Rebecca Ford





1 In *Honey Boy,* Shia LaBeouf (right) plays his own father (opposite Noah Jupe, who stars as a younger version of LaBeouf).
2 Jupe also plays Peter Miles, the son of race driver Ken Miles (Christian Bale), in *Ford v Ferrari.*
3 Brad Pitt's character searches for his dad (Tommy Lee Jones, inset) in *Ad Astra.*
4 In *A Beautiful Day in the Neighborhood,* Matthew Rhys' Lloyd Vogel (based on journalist Tom Junod), visits his estranged father, Jerry (Chris Cooper, left), an alcoholic who abandoned the family when Lloyd's mother was dying.
5 *Waves*' Kelvin Harrison Jr. (left) worked with writer-director Trey Edward Shults to shape his character's relationship with his dad, Ronald (Sterling K. Brown, right).

The father-son dynamic as a storytelling device is nearly as old as storytelling itself, but it continues to be one of the most powerful. Take, for example, Homer's *The Odyssey.* Its epic story, which centers on Odysseus' 20-year journey away from his wife, Penelope, and son, Telemachus, was written in the 8th century B.C. But the central theme of that tale — a father determined to get home to his son — remains so relevant that it was a key point of inspiration for James Gray as he was writing *Ad Astra*, his September space epic. "I thought, 'What if the focus was on Telemachus' point of view, where the father had gone away for 20 years and Telemachus went to search for his father?' " Gray says of his story about an astronaut's mission into space to find his dad. "The idea was to explore this idea of abandonment and what it meant for his soul."

Gray isn't the only filmmaker in 2019 to use this intrinsic connection between fathers and sons as his emotional through line. Some movies were inspired by real-life relationships, like Shia LaBeouf's *Honey Boy*, the Amazon film based on the former child actor's tumultuous relationship with his dad; or Paramount's *Rocketman*, which sees a young Elton John (Taron Egerton) abandoned by his father but still searching for his approval. Other stories are fictional but pull from the same universally relatable dynamic, like the one in Todd Phillips and Warner Bros.' *Joker*, in which Arthur Fleck (Joaquin Phoenix) is desperate to connect with his alleged father, Thomas Wayne (Brett Cullen); or *Waves*, about a high school wrestler whose father's high expectations push him emotionally and physically.

"Those can be some of the most complex relationships of our lives, for better and for worse," says *Waves* writer-director Trey Edward Shults. His A24 film stars Kelvin Harrison Jr. as a young man whose father, played by Sterling K. Brown, demands success from him in everything he does, from work and school to wrestling. Shults, who was a wrestler growing up in Montgomery, Texas, says the film is quite autobiographical and inspired by his relationship with his stepdad. "I built up a lot of resentment because I felt like he was so hard on me and I couldn't open up with him," he says.

Shults, who had collaborated with Harrison on the 2017 horror film *It Comes at Night,* brought in the 25-year-old actor early in the screenwriting process for *Waves* so he could add his own personal stories. "He was a music prodigy, his dad's an incredible musician, his mom's a singer, and they grew up in New Orleans. So music was his future," says Shults of Harrison. "His dad pushed him very hard with music."

JERRY
We got bourbon, you know. Someone should drink it.

LLOYD
No thanks.

JERRY
Not even beer?

LLOYD
Do you have a beer? Yeah, I'd drink a beer if it made you happy.

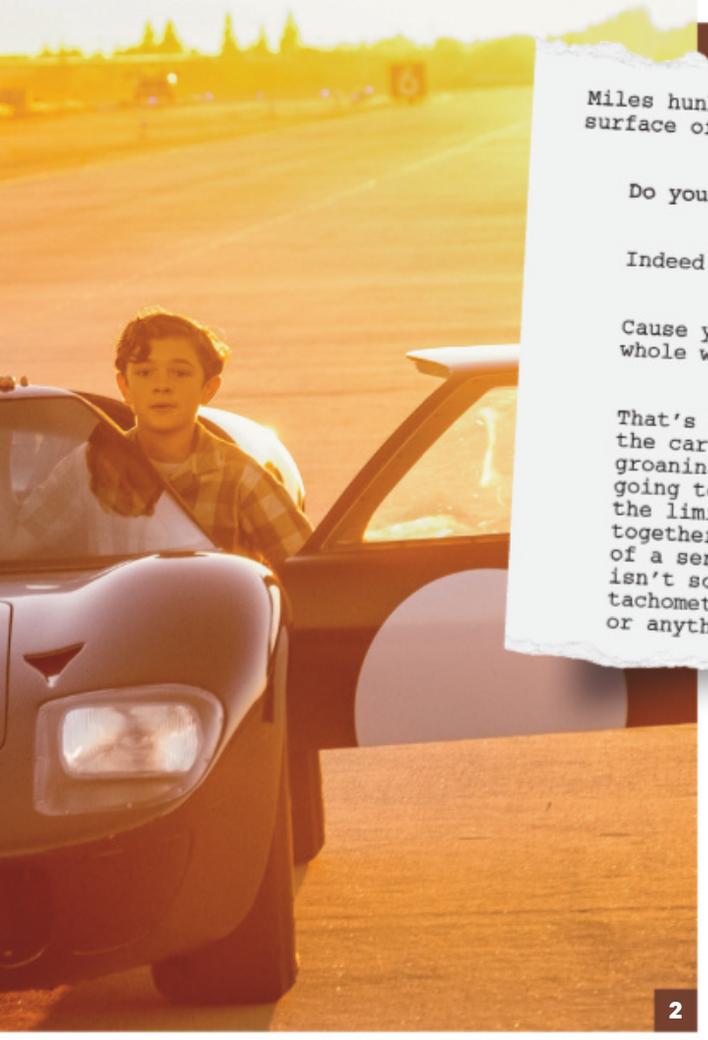
JERRY
No. I don't have a beer. And don't do it because it'd make me happy. Do it cause you wanna do it.

LLOYD
You don't have a beer and I don't want a beer.

JERRY
So don't drink anything. Dehydrate.



NEIGHBORHOOD: LACEY TERRELL/TRISTAR PICTURES. *HONEY:* COURTESY OF AMAZON STUDIOS. *FORD:* MERRICK MORTON/20TH CENTURY FOX. *WAVES:* COURTESY OF A24. *ASTRA:* FRANCOIS DUHAMEL/20TH CENTURY FOX (2). FITZERMAN-BLUE; GREGG DEGUIRE/FILMMAGIC. GRAY: JON KOPALOFF/FILMMAGIC. KELLER: FRAZER HARRISON/GETTY IMAGES. SHULTS: CINDY ORD/GETTY IMAGES.



Miles hunkers down at looks across the surface of the tarmac. Peter watches his father.

PETER
Do you set other markers?

MILES
Indeed I do. A lot of them.

PETER
Cause you can't just push the car the whole way?

MILES
That's right. You have to be kind to the car. You feel the poor thing groaning underneath you. If you're going to push a piece of machinery to the limit, and expect it to hold together, you've got to have some kind of a sense of where that limit is. It isn't something that shows on the tachometer or the oil pressure gauge or anything else.

2

Indeed, what ties all these stories together is the fact that the screenwriters pulled from their own experiences with their fathers. "I'm so uncomfortable talking about this, I have to confess," Gray says when asked about the parallels his story has to his own life. "I'm not estranged from my father, but relationships are complicated." One scene in Fox's *Ad Astra* sees Brad Pitt's character, Roy McBride, sending out a recorded message to his dad, whom he hasn't seen or heard from in 16 years. He starts out reading from an emotionless script but then breaks down and sends out a pleading message that reveals how his father's abandonment has affected him. For inspiration for that scene, Gray dug up letters and emails that he'd written to his dad but never sent. "It was just speaking to my own father," he says of the scene. "I remember that specifically because that was one of the scenes in the film that we didn't rewrite many times."


Shults


Gray

McBride's quest to find his father (played by Tommy Lee Jones) takes him on a dangerous journey to Neptune and to the outer limits of space, where his dad may be in hiding. "In some sense, the search for the father is actually a totally internal search for one's own identity," says Gray. "There's so much that's defined by both mother and father, and when you construct an idea of yourself, it has to do with how present or how absent the father was. Honestly, that display of love is such a major thing in shaping our sense of ourselves."

In Sony's *A Beautiful Day in the Neighborhood*, journalist Lloyd Vogel (Matthew Rhys) also was abandoned, at least emotionally, by his dad (played by Chris Cooper). But he finds himself re-evaluating that relationship after meeting Fred Rogers (Tom Hanks) for an interview. Screenwriters Micah Fitzerman-Blue and Noah Harpster, who adapted Tom Junod's 1998 *Esquire* article about Rogers, used Junod's writings about his father to inspire this main point of conflict in their film. "We loved how he wrote about his father, the spirit of the man, his pride, his own faults and how his father's faults reverberated throughout his life and shaped his world view," says Fitzerman-Blue. "As any screenwriter does, we began to merge Tom's experience with our experience, things that felt right to us, things we were going through with our own fathers. And from there, we end up having to compress a very complex relationship and backstory into an hour and a half."

Ford v Ferrari screenwriter Jason Keller also had to compress a very complicated story into a shootable script. The Fox film centers on Carroll Shelby (Matt Damon) and Ken Miles (Christian Bale), who were hired by Henry Ford II (Tracy Letts) to design a Ford racing car. In early drafts, Keller focused on the many father-and-son issues playing out among the main characters. The script was filled with details about Ford's relationships with his father, Edsel Ford, and grandfather, Henry Ford. After his dad's death in 1943, Henry Ford II was fast-tracked to run the business. The weight of carrying on his father and grandfather's legacy was a heavy burden. "There were drafts of the script where I really was interested in how Henry Ford II was animated in his every day by the fathers that had come before him," says Keller. He also had written much more about Enzo Ferrari, founder of the Italian sports car manufacturer, whose status as the leader in car racing was threatened when Ford entered the picture. Keller's early drafts explored how Ferrari was affected by the loss of his son Dino, who died at age 24. "His decisions as a car manufacturer and a team leader, all of these things, these important business decisions or design decisions were, in many ways, affected by the loss of Dino," says Keller.


Fitzerman-Blue


Keller


3

While much of that was cut from the final draft, Miles' relationship with his young son, Peter (played by Noah Jupe), remains a prominent part of the film. Peter often joins Miles at the racetrack, an experience that parallels Keller's own upbringing. He was born and raised in Indianapolis, and his father was from Speedway, Indiana, home of the Indianapolis 500. "If you're a young boy in Indiana growing up in the '70s and '80s, you're into racing," he says. "It was a thing my father and I did every year. I've probably been to 15 Indy 500 races."

And when Keller got his first job at 14, working at the Indy 500, it was his father who dropped him off at the track every day.

"A son can want to follow in their father's footsteps because he wants to be like his father," says Keller, "or a son turns and runs the other direction and wants to be the antithesis of his father. Either way, a son is forged by his father." THR


5

RONALD (CONT'D)
... Look... Everything I do is for y'all... *Everything*... I only want the best for you, son... I'm trying to give you the tools to succeed in this world. It's not easy out there. *Trust me.* I've said it before and I'll say it again- the world does not give a shit about you and me. We're not afforded the luxury of being average. Gotta be 10 times better just to get anywhere... I don't push you because I *want* to. I push you because I *have* to. You hear what I'm saying?

THE MAKING OF

A BEAUTIFUL DAY IN THE NEIGHBORHOOD

It took a decade and a multitude of puzzle pieces to fall into place for Marielle Heller and Tom Hanks to bring a 'weirder' Fred Rogers story to the big screen

By Seth Abramovitch

The story of how Tom Hanks came to play Fred Rogers, the most beloved children's entertainer of all time, begins, fittingly enough, at a child's birthday party.

In November 2015, director Marielle Heller was sipping lemonade in actor Colin Hanks' backyard, celebrating his daughter's birthday, when Colin's famous dad struck up a conversation. "He mentioned an article I was featured in," recalls Heller, referring to a *New York Times Magazine* story about female filmmakers. "But he didn't know I was featured in it."

The elder Hanks later sought out Heller's 2015 indie comedy *The Diary of a Teenage Girl*, starring Bel Powley and Kristen Wiig, and was so impressed that he arranged a meeting with her. The two became friends, and Hanks would email Heller as she worked on *Can You Ever Forgive Me?*, starring Melissa McCarthy. "He'd say, 'When are we going to find something to work on together?' "

That something presented itself in March 2017. Heller had just locked picture on *Forgive Me?* — a misanthropic buddy comedy about two self-destructive forgers — and was mulling what she'd do next. That's when producer Peter Saraf sent over the script for what would become *A Beautiful Day in the Neighborhood*.

Heller was familiar with the script by Micah Fitzerman-Blue and Noah Harpster, whom she had worked with while directing an episode of Amazon's *Transparent*. Her plan had been to make only films with female protagonists. "Mr. Rogers was the one man that could make







1 Tom Hanks wears the familiar red knitted cardigan and canvas Sperrys as he sits on the stairs to the on-set house of *Mister Rogers' Neighborhood*, the show within the film.
2 Director Marielle Heller watches a scene on a screen on set.
3 Hanks' Fred Rogers shows Matthew Rhys' Lloyd Vogel his puppet, Daniel Striped Tiger, as Vogel interviews him in Pittsburgh.
4 The Neighborhood of Make-Believe is meticulously re-created to include the toy trolley that transports viewers to the fictional kingdom, which includes the Eiffel Tower, home to Grandpere Tiger; King Friday's Castle; and the Great Oak Tree, where Henrietta Pussycat lives.





me want to make a movie about men," she says. She signed on in summer 2017.

For Fitzerman-Blue and Harpster, it was a moment seven years in the making. In 2010, Harpster was struggling with his tantrum-happy 2-year-old daughter. "In a moment of desperation, I put on a clip of Fred Rogers," he recalls. "His slow, steady voice grabbed her attention in a way she had never done with me." Harpster called Fitzerman-Blue, saying: "Mr. Rogers is a warlock who speaks toddler, and I think we should write about him."

The pair scoured the internet and libraries for insights into the mysterious child-whisperer who had captivated generations. They soon encountered "Can You Say ... Hero?," *Esquire* writer Tom Junod's November 1998 cover story on Rogers. The piece offered a perfect plot: a jaded, big-city journalist strikes up a meaningful relationship with Rogers while profiling him for a magazine.

But Fitzerman-Blue and Harpster had no rights — not to Rogers' life, nor to the magazine article. They wrote the script anyway. Assistants passed it around at agencies and studios and the screenplay landed on the Black List, the hottest unproduced scripts, in 2013.

"I had never read a script quite like it," recalls producer Youree Henley (*The Lighthouse*), who was certain that an established name would beat him to the punch. Henley and Big Beach producer Leah Holzer (*Loving*) persuaded the writers to let them take on the project.

But the Rogers estate would still have to sign off. Things did not start out promisingly with the gatekeeper to the Kingdom of Make-Believe, Bill Isler, former president and CEO of The Fred Rogers Co. "He said, 'You seem like nice guys, and I'm glad to hear anything you have to say,' " recalls Harpster. " 'But there will never, ever be a Fred Rogers movie.' " After the pitch, they slunk back from chilly Pittsburgh, where Rogers used to tape *Mister Rogers' Neighborhood* and where the children's programming company is located, to sunny Los Angeles, but refused to give up.

Eventually, they began to wear Isler down. "I think he responded to our intentions — that we weren't looking to glamorize Fred. We were just looking to tell a story about Fred changing the life of a person in his world," says Harpster, referring to Junod, named Lloyd Vogel in the movie. Rogers' widow, Joanne Rogers, agreed to meet with the pair and opened her husband's archives to them.

Among Rogers' effects, the writers found a box labeled "Tom Junod," filled with hundreds of letters that the two men exchanged. They wove a layer of emotional heft into the script with details from the letters. Pleased with the result, Joanne Rogers granted them the rights to Fred's likeness and legacy.

Impressed with the filmmakers and the script, Junod — who fully owned the rights to anything he wrote for *Esquire* — sold them the rights to his Fred Rogers profile in 2014.

The next question was, Who would step into the famous blue Sperry kicks? Hanks was the obvious choice, but had previously passed on the script three separate times. "I said, 'I have



1



2

1 Manhattan comes alive in a detailed, delicate miniature that transports the film's audience between scenes.
2 Heller and Hanks take a moment during filming on the *Mister Rogers' Neighborhood* set.
3 A minute-long silence takes over during a bold moment when Fred asks Lloyd — and the audience — to consider the people who "loved you into being."



3

a bit of a relationship with Tom. I can try,' " recalls Heller. " 'I'm sure he'll say no again. But let's give it one last go.' "

Heller laid out her vision to Hanks. "I said I didn't see it as a biopic — that it was really a character piece. I said its message of kindness was important for the world right now. I explained why it had the potential to be weirder than ever before." The movie is framed within an imagined episode of *Neighborhood*, replete with hand puppets and elaborate miniature cityscapes. Hanks offered to give the script one more chance.

"Six years had passed since I last saw it," he says. "Based on the power of her enthusiasm for it, and the screenplay having gone through several permutations — I found the shooting script to be much more focused — I guess you could say it just seemed to be about something more this time around."

Hanks pledged to play Rogers if production started in 2018. The team already had waited nine years; now it was a matter of just one more to land the Mr. Rogers of their dreams.

The extra months gave Hanks the opportunity, as he puts it, "to do slow, rolling research." In that time, he saw Morgan Neville's documentary *Won't You Be My Neighbor?*, which pulled back the curtain on the entertainer. "There's an awful lot of books to read and an awful lot of stuff to watch," Hanks says. "I was able to begin the process of fitting into those cardigan sweaters."

With Hanks' involvement, Sony's TriStar Pictures put up the $25 million budget. The pairing of Hanks and Rogers became a feel-good media sensation — just the balm needed two years into the divisive Trump era.

It took Matthew Rhys several auditions before he landed the part of Vogel, who is sent to profile Rogers and gets into a fistfight with his alcoholic father. "They wanted to be sure I was caustic enough to play Lloyd," explains Rhys, an Emmy winner for *The Americans*. He says he had little trouble accessing Vogel's deep wells of rage: "I've lived my life with rejection, so that's no stranger to me."

Filming commenced in Pittsburgh — which played itself while standing in nicely for 1990s-era New York City — in September 2018, where scenery and props artists painstakingly re-created the *Neighborhood* set in the original WQED studio where the show had once taped. "It was incredibly fast," notes Hanks. "Three weeks of shooting in Pittsburgh just flew by. That's a testament to how much of an organized filmmaker Marielle was."

There's a moment of truly bravura filmmaking — one minute of silence, shot in a Chinese restaurant filled with familiar figures from Rogers' life, including Isler and Joanne Rogers. In it, Hanks stares down the barrel of a camera, asking Vogel to consider "all the people who have loved you into being."

"A minute is a really long time," says Hanks. "But it was in the screenplay. The day we were supposed to shoot it, I said to Mari, 'We're really going to do this?' And she just looked at me and said, 'Yes. Yes we are.' "

In September 2019, almost a decade after an episode of *Mister Rogers' Neighborhood* calmed Harpster's daughter, *A Beautiful Day in the Neighborhood* premiered at the Toronto film festival. It was Hanks' first viewing, and he was ecstatic to see that the full minute of silence had made it into the final cut.

"It works against every rule of cinema," he says. "But it's really quite profound." THR

PREVIOUS SPREAD: NEIGHBORHOOD OF MAKE-BELIEVE SET: GREGORY A. WEIMERSKIRCH/SONY. RHYS, HELLER, HANKS: LACEY TERRELL/SONY. THIS PAGE: MINIATURE SET: JADE HEALY/SONY. HELLER, RHYS: LACEY TERRELL/SONY.

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Photos (Left to right): Sakara Ross, Doug Darrow, Max Greenfield, Cedric the Entertainer, Kyle MacLachlan, Ray Romano, Deborah Bradley, Madeline Di Nonno, Benito Martinez, Jodi Delaney

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Reviews

Television

CRITIC'S NOTEBOOK

The 'Plus TV' Era Is Upon Us

Apple TV+ and Disney+ have further flooded viewers with options, upping the ante in the seemingly endless streaming wars — but are the actual offerings worth all the fuss? (And does it even matter at this point?) **By Daniel Fienberg**

If you see a TV critic walking down the street, lurching gait and deadened eyes, given them a wide berth. And perhaps congratulate them on being able to leave the house at all.

With the release of Apple TV+ and Disney+, November has marked another milestone in the ongoing programming oversaturation that, at this point, shows no sign of abating. FX boss John Landgraf's 2015 pronouncement about the arrival of "Peak TV" is kind of like if Henry Ford had declared in 1908 that we had reached "Peak Car."

Peak TV already reflected a shift in emphasis toward quantity and away from the quality designated by TV's various "Golden Ages." So maybe we need a new term to refer to what happens when we go past the peak and an avalanche comes down to bury us all. Welcome to Plus TV!

This was not how the streaming wars began. Netflix, after emerging from its origins as an underdog aiming a slingshot at Blockbuster, was sui generis. But Hulu started as a glorified DVR substitute for its corporate owners and Amazon Prime Video was a value add if you didn't think free shipping alone justified annual membership. Netflix may have evolved to become omnipresent but it wasn't overnight, and the experiment could have backfired.

Apple TV+ and Disney+, though, arrived with nothing less than world domination on their minds. They weren't attempting to carve out new space as much as they were trying to push two of the world's most recognizable media brands into terrain where their already established ubiquity would give them an advantage. To subscribe to one service or the other is almost Pavlovian at this point. It's less like a marriage celebrating fresh ardor, and more like a recommitment ceremony acknowledging that we've gone so far down the road together that we might as well say "I do" again (or reauthorize our credit cards) for the next stretch. Apple TV+ and Disney+ are self-perpetuating engines of entertainment hegemony, and if they deliver decent programming in addition, that's almost a bonus.

From left: *The Mandalorian, The Morning Show, See, Dickinson, For All Mankind.* Below: *Encore!*



Disney+ launched Nov. 12 with the library to end all libraries. Most of the *Star Wars* movies! Most of the Pixar and Disney animated films! All of the highs and lows of the first cycle of Marvel movies! Every episode of *The Simpsons*, provided you don't care if they're cropped properly! A back catalog of live-action features laid out in a pleasing menu designed to generate nostalgia regardless of your age! It's like Netflix, in the sense that searching for content to watch takes so long that you could finish an episode of a new show in the time it takes to decide what to watch.

The Mandalorian, easily the headliner among the service's premieres, is presented as an all-new story in the *Star Wars* universe, but every beat — from the familiar alien creatures to the retro stylistic flourishes to a pandering pilot cliffhanger — could be filed under "New, but not too new." (Introducing an audience of art-house-phobic viewers to Werner Herzog is the show's biggest leap.)

Each new Disney+ show is, in its way, a commercial for other things within the service, which doesn't mean they're bad. *Encore!* features Kristen Bell as a presenter and dedicates its second episode to singing the praises of Disney's *Beauty and the Beast*, but it's also absurdly charming and its high-school-musical reunion format will strike a chord with anybody who's a theater kid at heart. The same is true of the comically named *High School Musical: The Musical: The Series*, a wholesome, polished scripted dramedy that uses a winsome cast and clever writing to tell the story of a group of teens living out their dream of doing a high school production of ... *High School Musical*.

Marvel's Hero Project, a reality show that turns

adversity-plagued kids into superheroes, is guaranteed to make you cry, and if Marvel weren't a corporation, you'd want to end every episode by giving it a hug. Even the most substantive of the originals, *The Imagineering Story*, is an exercise in veneration, turning Walt Disney's notorious hatred of organized labor into the most unlikely of origin stories, inspiring his push into theme parks.

So far, there are no Emmy contenders on the Disney+ slate, just family-friendly fare tailored to make you feel things — inspired, overjoyed, comfortable pledging your soul to Disney — in boundless quantities.

In lieu of any sort of library at all, Apple TV+ has taken a different approach. The launch was accompanied by four high-profile originals that all could have come with the warning "Watch more than one episode ... it gets better." I'm halfway through the first season of *The Morning Show*, the most hyped of the originals, and it's settled into being a solid B- drama. That's a quantum improvement from a pilot packed with implausible character beats and unearned swells of emotion. The series has little to say about the world of morning television, and it took several episodes for its perspective on the #MeToo movement to coalesce into something interesting, but there's an undeniable pleasure in watching Reese Witherspoon and Jennifer Aniston tear into meaty monologues.



High School Musical: The Musical: The Series

Thanks to its soapiness and cast, *The Morning Show* is provoking responses, for better or worse. I'm still waiting for reaction of any kind to *See* or *For All Mankind*. The former, featuring Jason Momoa as a hatchet-wielding blind chieftain in a postapocalyptic world without sight, runs on fumes after its first hour. The latter, an alt-history drama in which Russia made it to the moon first, is brainy and decently acted, but I like my speculative fiction to speculate more.

The best Apple TV+ original, or at least the one closest to achieving its aspirations, is the cleverly anachronistic *Dickinson*, with Hailee Steinfeld playing Emily Dickinson as a slang-spewing modern feminist with Sapphic leanings. It takes a while to get used to the hip-hop and ironic winking, but stick it out through the opium-fueled party (episode three) and John Mulaney's turn as Thoreau (episode four) and there's some fun to be had here.

It's a limited slate and doesn't induce anywhere near the same absorption as Disney+. What Apple wants, more than anything, is to elbow its way into the fray; once you've navigated your way onto the Apple TV app on your iPhone or iPad or iWatch, maybe you watch an Apple TV+ original or some other programming that you subscribe to within the app. *The Morning Show* may be one of the most expensive series ever produced, or it may just be a star-studded breadcrumb leading you deeper and deeper into the world of frequently upgradeable Apple technology.

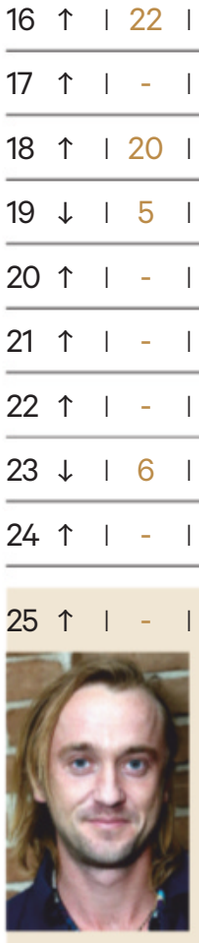
It's exhausting, but let's enjoy this inevitably brief period of Plus TV while we can — we're only six months away from AT&T/Time Warner ushering in Max TV. THR

FELTON: TOMMASO BODDI/GETTY IMAGES. FALLON: DIMITRIOS KAMBOURIS/GETTY IMAGES. REINHART: STEVE GRANITZ/WIREIMAGE. STRANGER: COURTESY OF NETFLIX. *DICKINSON, MANKIND, SEE, MORNING*: COURTESY OF APPLE TV+. *ENCORE!, SCHOOL, MANDALORIAN*: COURTESY OF DISNEY+.

THR'S SOCIAL CLIMBERS

A ranking of the week's top actors, scripted shows and personalities based on social media engagement across Instagram, Twitter, Facebook and more

This Week	Last Week	Actors
1	↑	-	Millie Bobby Brown
2	↑	9	**Lili Reinhart**
3	↑	-	Dove Cameron
4	↓	1	Dwayne Johnson
5	↑	7	Jennifer Aniston
6	↓	4	Vanessa Hudgens
7	↑	18	Priyanka Chopra Jonas
8	↑	11	George Takei
9	↑	-	Kiernan Shipka
10	↑	-	Noah Schnapp
11	↑	16	Jennifer Lopez
12	↑	-	Bella Thorne
13	↑	-	Kristen Bell
14	↑	17	Emily Ratajkowski
15	↔	15	Gabrielle Union
16	↑	22	Misha Collins
17	↑	-	Mark Hamill
18	↑	20	Lily Collins
19	↓	5	Jason Momoa
20	↑	-	Victoria Justice
21	↑	-	Stephen Amell
22	↑	-	Eugenio Derbez
23	↓	6	Ricky Gervais
24	↑	-	Keke Palmer
25	↑	-	**Tom Felton**



The week's most-engaged-with post by an actor came from Reinhart, who on Nov. 10 posted three photos to Instagram showing her with *Riverdale* co-star and current flame Cole Sprouse, one showing the pair kissing. The upload has racked up 7.4 million favorites.

"Agings [sic] a bitch," Felton wrote Nov. 7 in an Instagram caption for an upload that showed him pointing to a photo of him as Draco Malfoy from the early Harry Potter films, with the present-day Felton wearing the same now-ill-fitting Slytherin robe.

This Week	Last Week	Scripted TV
1	↑	6	**Stranger Things**
2	↑	5	Rick and Morty
3	↓	1	Riverdale
4	↓	3	The Walking Dead
5	↑	8	End of the F**ing World
6	↓	2	Grey's Anatomy
7	↔	7	Spongebob Squarepants
8	↑	-	The Flash
9	↑	-	Supernatural
10	↑	-	Sesame Street



The Netflix show rules Top Scripted yet again, this time because of the celebration of *Stranger Things* Day on Nov. 6 (the day when Will Byers disappears in the series' first season). The show's social media also posted a photo of a script for the fourth season.

This Week	Last Week	TV Personalities
1	↔	1	Ellen DeGeneres
2	↑	7	Gordon Ramsay
3	↑	-	**Jimmy Fallon**
4	↑	6	Trevor Noah
5	↔	5	Antoni Porowski
6	↑	9	Tamera Mowry
7	↑	-	Jake Tapper
8	↓	3	Jonathan Van Ness
9	↓	8	Anthony Adams
10	↓	2	Mike Huckabee



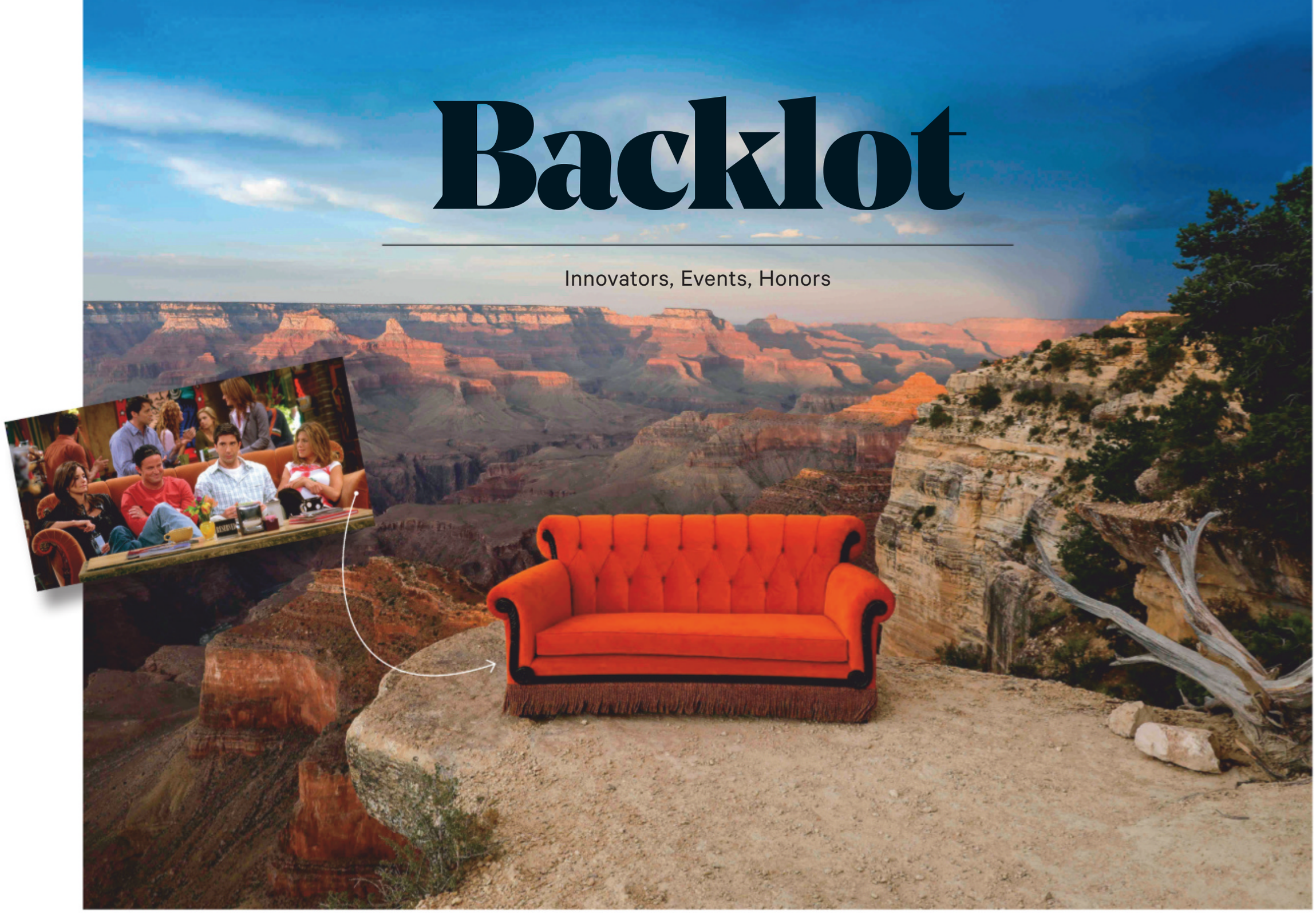
Fallon's 38 percent boost in overall social engagement is led by his win at the Nov. 11 People's Choice Awards for nighttime talk show. During his acceptance speech, the NBC host thanked his "daughters" Kim, Khloe and Kourtney Kardashian.

Data Compiled By MVP Index

Source: The week's most active and talked-about entertainers on leading social networking sites Facebook, Google Plus, Instagram, Twitter and YouTube for the week ending Nov. 12. Rankings are based on a formula blending weekly additions of fans as well as cumulative weekly reactions and conversations, as tracked by MVP Index.

Backlot

Innovators, Events, Honors



Hollywood's Top 25 Marketing Masterminds

Meet the execs filling theaters, acquiring subscribers and reviving the *Friends* couch 25 years later

Edited by Natalie Jarvey

Since January, more than 750 movies have debuted at the domestic box office, while in November alone, some 50 new television shows appeared, boosted by the launches of Apple TV+ and Disney+. Consumers have more options than ever before, making the job of Hollywood's marketers all the more indispensable. For its list of top entertainment creatives, *THR* sought out those executives who helped their programming stand out from the noise. Among the masterminds are Disney's **Joe Earley**, who launched a marketing onslaught that led to 10 million Disney+ launch-day sign-ups; WarnerMedia Entertainment's **Chris Spadaccini**, who turned the final season of *Game of Thrones* into a multi-week event; and **Blair Rich**, the veteran Warner Bros. marketer who stood her ground with **Todd Phillips**' controversial *Joker* and reaped a $1 billion-plus reward at the worldwide box office: "We are learning as we go as to what the audience wants to see."



Aizenberg



Retzik



Barrick



Baldauf



Hooper

NICOLETTE AIZENBERG & GRAHAM RETZIK

A24 Films

What do beard oil and mermaid soap have in common? Aizenberg and Retzik used both items to promote **Robert Eggers**' surreal *The Lighthouse* ($8.9 million so far). Quirky trinkets were part of the campaigns for several other independent releases, boosting their visibility, including a miniature dog key chain for **Lulu Wang**'s *The Farewell* ($20 million) and a bear toy for **Ari Aster**'s *Midsommar* ($41 million).

DREAM (NON-HOLLYWOOD) CLIENT Retzik: "The cannabis industry. How often does something that big and undefined happen?"

ANGIE BARRICK *Google*

This Bravo vet is the person the movie studios call when they need data to figure out how to lure audiences to the movies. "The Holy Grail for me is cracking the code on what makes a campaign work to get people into the theater," she says. For Central Perk's orange couch, which traveled the world for *Friends*' 25th anniversary, at the Grand Canyon.

Warner Bros., Barrick's team, which also works with television networks and gaming companies, collaborated with YouTube to highlight issues in *Just Mercy* and helped put together an augmented reality trailer for animated *Scoob!*

CAN'T DO MY JOB WITHOUT "My husband."

LARRY BALDAUF, MICHELLE HOOPER

Fox Searchlight

In Searchlight's first year as a Disney studio, Baldauf and Hooper, who helped **Olivia Colman** win her best actress Oscar for *The Favourite*, are in the awards race again with **Taika Waititi**'s *Jojo Rabbit*. To sell audiences on a Hitler satire, they leaned into Waititi's whimsical humor, boosting the film to $10.9 million worldwide (and counting).

MARKETING ADVICE FOR TRUMP

Baldauf: "Spellcheck."
Hooper: "Retirement."

MIKE BENSON *CBS*
Benson, who jumped from Amazon Studios to CBS in September, left the streamer on an Emmys high. *Fleabag* garnered six wins and *The Marvelous Mrs. Maisel* nabbed eight. For the latter, his team staged Maisel Day, where vendors around L.A., including a Santa Monica Chevron station, offered 1959 pricing. "I didn't expect that we would actually run out of gas," says Benson, who dove into fall premiere season after arriving at CBS.
CAN'T DO MY JOB WITHOUT "People who are collaborative."

JASON CASSIDY *Focus Features*
With $95 million in ticket sales in the U.S., *Downton Abbey* became Focus' top-grossing domestic title, enough to earn Cassidy a promotion in early November. For the Crawley family reunion, he got Highclere Castle to open its doors to the public in partnership with Airbnb. *Harriet*, meanwhile, opened to $11.6 million after a campaign positioning the film as the origin story of a superheroine.
DREAM (NON-HOLLYWOOD) BRAND Patagonia.

KELLY CAMPBELL *Hulu*
Key campaigns from Campbell's teams included Hulu Sellouts, where figures like the U.S. Women's Soccer team promoted the service's live sports offering, and a *Handmaid's Tale* activation tied to Women's Equality Day called out the gender imbalance in New York City statues. The U.S.-only streamer hit 28.5 million subscribers in early November.
DREAM (NON-HOLLYWOOD) CLIENT *People*.

JOE EARLEY *Disney+*
Earley and his team pulled out all the stops for Disney+, which launched Nov. 12 to 10 million sign-ups. There was a massive Twitter thread on its projects, a Disney episode of ABC's *Dancing With the Stars*, signage at theme parks and a preview of *High School Musical: The Musical: The Series* on Disney-owned TV networks.
MOST INNOVATIVE CAMPAIGN "**Kevin Feige**'s visionary plans for omni-platform storytelling."

MICHAEL ENGLEMAN *Showtime*
Since arriving from Turner in July, Engleman has organized a last-minute launch for buzzy *On Becoming a God in Central Florida*, which Showtime poached from YouTube two months before the premiere, and staged an Emmy campaign for unexpected nominee *Schitt's Creek* (on portfolio network Pop). Marquee projects include *Homeland*'s final season, **Bryan Cranston** miniseries *Your Honor* and the relaunch of former HBO docuseries *Vice*.


Benson


Cassidy


Campbell


Earley


Engleman


Fogge


Gibbons


Greenstein


Gregorian


Haskins


Kounelias

DREAM (NON-HOLLYWOOD) CLIENT "Peloton is doing a fine job, but I'm a touch obsessed."

LEN FOGGE *NBC Entertainment*
Fogge leaned hard on comedy in 2019 with campaigns "Comedy Starts Here" and "Peacock Knows Comedy." The latter — an on-air spot featuring **Ted Danson**, among others — doubles as brand awareness for NBC's forthcoming Peacock. NBC continues to churn out spots for *This Is Us*, the highest-rated scripted series on broadcast.
MOST INNOVATIVE CAMPAIGN "Gillette's 'The Best Men Can Be' because it's courageous."

STEPHANIE GIBBONS *FX*
Considered TV's promotional tastemaker, Gibbons has made a career out of eventizing every series on her flagship network's roster. Highlights for 2019 include character-focused key art for *Fosse/Verdon* and the second season of *Pose*, both of which took home Emmys. *American Horror Story* recently returned with 4.5 million viewers thanks in part to a kitschy campaign for ninth installment *1984*.
DREAM (NON-HOLLYWOOD) BRAND "A size-inclusive women's clothing brand."

JOSH GREENSTEIN *Sony Pictures*
Greenstein had a good summer. *Spider-Man: Far From Home* ($1.31 billion) became the top-grossing title in Sony's history, and Quentin Tarantino's *Once Upon a Time in Hollywood* ($371 million) proved that an original vision can slay. Before that, *Spider-Man: Into the Spider-Verse* ($375.5 million) landed an Oscar.
MOST INNOVATIVE THING I'VE DONE THIS YEAR "Put down my phone the minute I walked in my front door at home."

LISA GREGORIAN *Warner Bros. TV Group*
Friends ended 15 years ago, but Gregorian's orchestrated campaign for the comedy's 25th birthday re-created the coffee shop set in New York, sent a replica of its famous orange couch around the world and put sold-out screenings of "fan favorite" episodes in 1,000-plus theaters.
DREAM (NON-HOLLYWOOD) BRAND Starbucks.

RICK HASKINS *The CW Network*
Haskins and the CW were two for two with successful launches for freshman dramas *Nancy Drew* and *Batgirl*, which both earned full 22-episode orders, no longer the norm in broadcast television. The CW marketing push has also been getting the word out about the network's streaming platform, which now holds full-season libraries of new series in the wake of its recently lapsed Netflix deal.
DREAM (NON-HOLLYWOOD) CLIENT "CBD oil. It's the new gold rush ... no rules."

CHRISTINA KOUNELIAS *Participant*
When *Green Book* lagged at the box office after criticism by real-life subject **Don Shirley**'s family members, Kounelias understood that awards voters and moviegoers outside L.A. and New York wouldn't be put off, and redeployed the campaign with Universal. *Green Book* became Participant's top-grossing title with $321.3 million globally and won the best picture Oscar. Kounelias also helped steer the campaigns for Participant-backed *Roma*, *RBG* and **Ava DuVernay**'s *When They See Us*.
DREAM (NON-HOLLYWOOD) CLIENT "I'm a big fan of Virgil Abloh."

THR'S MARKETING MASTERMIND OF THE YEAR

ASAD AYAZ *president of marketing, Disney*

When Ayaz joined Disney's home entertainment division in 2004, he plotted out retail campaigns for the then-booming Blockbuster Video.

Change has ripped through the movie business in the 15 years since, but it's been to his benefit. Now head of marketing for all of Disney's film silos (including Marvel, Lucasfilm, Pixar, Disney Animation Studios, live action and 20th Century Fox film), he has helped propel the company to a record $10.5 billion in year-to-date ticket sales — and *Frozen 2* and *Star Wars: The Rise of Skywalker* still have yet to open. His teams also market titles from the studios that go to Disney+, including *The Mandalorian*. "The evolution of Disney has created many opportunities," says Ayaz, who was promoted to his role in 2018 after predecessor **Ricky Strauss** jumped to Disney+. "It's been an interesting ride."

Ayaz's year has been defined by five Disney releases that crossed the $1 billion mark and by taking over 20th Century Fox films such as *Ford v Ferrari*. *Avengers: Endgame*, which opened in May, is the top-grossing film of all time with $2.79 billion globally. The campaign included several firsts, including a *Fortnite* integration. "Every movie has its own challenges," Ayaz says. For *Aladdin*, it was making sure moviegoers knew that **Will Smith** was bringing his own take to the genie (a role **Robin Williams** made memorable in the original animated film). When a teaser trailer prompted criticism, Disney didn't alter its course, and *Aladdin* earned a better-than-expected $1.05 billion worldwide. — PAMELA MCCLINTOCK



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Marketing Masterminds


Lee-Joe


Spenley


Pallotta


Moses


Caines


O'Connor


Paige


Quinn


Rich


Richards


Ryan


Schillace


Spadaccini


Weinstock


Daily

JACKIE LEE-JOE, SHAUNA SPENLEY, ERIC PALLOTTA *Netflix*

In July, just after *Stranger Things*' season three rocketed to 40.7 million viewers in its first weekend, Netflix tapped BBC Studios' Lee-Joe to shepherd Netflix in 190 countries. For the final season of *Orange Is the New Black*, she launched a campaign that raised money for criminal justice reform. On her team are 14-year Netflix vet Spenley, who oversees strategy and creative, and Pallotta, responsible for the brand's cheeky social media presence (6.8 million Twitter followers) and channels like Strong Black Lead.

MOST INNOVATIVE CAMPAIGN Lee-Joe: "Social businesses such as Ecosia, a green internet search engine."

MICHAEL MOSES, DWIGHT CAINES

Universal Pictures

For **Jordan Peele**'s horror-thriller *Us*, Moses and Caines dropped a trailer during NBA games on Christmas Day, a rare move that resulted in more than 100 million views in the first week. *Us*, which opened in March, earned $255 million against a $25 million budget. With *Good Boys*, the duo leaned into the R rating, helping the pic become one of the few recent studio comedies to break out, grossing $111 million globally.

MOST INNOVATIVE CAMPAIGN Moses: "I really admired the authentic embrace of *Joker*." Caines: "Will Smith's Instagram, which I visit daily."

DENNIS O'CONNOR

Roadside Attractions

O'Connor knows how to make a little go a long way. Roadside boasts the two top-grossing platform releases of the year so far: *Judy* ($23.4 million), starring **Renée Zellweger** in a role expected to land her an Oscar nom, and *The Peanut Butter Falcon* ($20.3 million), which O'Connor made sure to open in Salt Lake City and Charlotte, N.C., alongside the usual art house theaters in New York and L.A.

I CAN'T DO MY JOB WITHOUT Post-it notes.

KIMBERLY PAIGE *BET*

The 17-year Coca Cola Co. vet jumped to the Viacom-owned network in time to assume marketing responsibility for streamer BET+, which launched days after her appointment in September. Paige, who has worked on brands like Sprite and SheaMoisture, is now prepping for BET's 40th annivesary. She notes, "While it's a celebration of our past, it's a significant jumping-off point for our future."

DREAM (NON-HOLLYWOOD) CLIENT "SoulCycle, because of its mind, body, spirit ethos."

TOM QUINN *Neon*

Quinn is celebrating the success of **Bong Joon Ho**'s *Parasite*, which has already grossed $11.3 million in the U.S. on its slow rollout over awards season, making it the top-performing foreign-language film of the year. Two-year-old Neon also is home to *Apollo 11* ($9 million) and *The Biggest Little Farm* ($4.4 million).

MARKETING ADVICE FOR TRUMP "After 2020, watch *Groundhog Day*, *Scrooged* or *Peanut Butter Falcon*."

BLAIR RICH, JP RICHARDS

Warner Bros. Pictures

When faced with **Todd Phillips**' controversial *Joker*, Rich and Richards chose to embrace the film's dark themes and opted not to redesign the campaign after security concerns erupted. The strategy paid off: *Joker* has crossed $1 billion in worldwide box office.

MOST INNOVATIVE CAMPAIGN Rich: "Quip toothbrush."


Launched Sept. 17, NBC's "Peacock Knows Comedy" spot features Amy Poehler and other network stars.

SHANNON RYAN *ABC Entertainment and Disney Television Studios*

Before heading to Disney with longtime boss **Dana Walden**, Ryan's parting gift for Fox (her home of two decades) was the highest-rated unscripted premiere in seven years. *The Masked Singer*, a surprise on all fronts, pulled a 3.8 rating among adults 18-to-49 in live-plus-seven day averages during its first season. At ABC, she's already helped launch drama *Stumptown* and comedy *Mixed-ish* — each of which earned swift full-season orders.

MOST INNOVATIVE CAMPAIGN "Amazon's FYC stunt for *The Marvelous Mrs. Maisel* where they rolled back prices to the 1950s."

DARREN SCHILLACE *Fox Broadcasting*

Fox heralded its new era as an independent network with an Emmy night rebrand spearheaded by Schillace. The subtle adjustment to the aging Fox logo hinged on an abstraction of the familiar lettering — a move meant to evoke a creative startup spirit. Whatever they're doing, it's working. Fox ranks as the No. 1 network of the young fall, with top-rated entertainment series *The Masked Singer* and new drama *Prodigal Son*, which required Schillace to sell America on a show about a serial killer dad.

DREAM (NON-HOLLYWOOD) CLIENT Peloton.

CHRIS SPADACCINI

WarnerMedia Entertainment

HBO's go-to guy was promoted in June to run marketing for WarnerMedia's vast entertainment portfolio. He's now charged with introducing consumers to streamer HBO Max, launching in May. After pushing out *Game of Thrones*' final season — one that broke audience records (44.2 million viewers) and earned a final best drama Emmy — HBO scored a trifecta in reintroducing industry favorite *Succession* and launching *The Righteous Gemstones* and *Watchmen*.

MARKETING ADVICE FOR TRUMP "Stop conducting foreign policy with *Game of Thrones* memes."

MARC WEINSTOCK, MARY DAILY

Paramount Pictures

Weinstein and Daily crafted a campaign for *Rocketman* that took full advantage of its living subject and executive producer **Elton John**. The R-rated musical grossed $195.2 million worldwide to become one of the most successful biopics of all time and a bright spot for the studio in a year when *Gemini Man* and *Terminator: Dark Fate* failed to resonate. Looking ahead, a trailer for *Top Gun: Maverick* garnered major traction, earning 200 million views in the first week.

DREAM (NON-HOLLYWOOD) CLIENT Weinstock: "It's a tie between Lego and the Lakers."

— N.J., P.M., MICHAEL O'CONNELL AND PIYA SINHA-ROY

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The Hollywood Reporter

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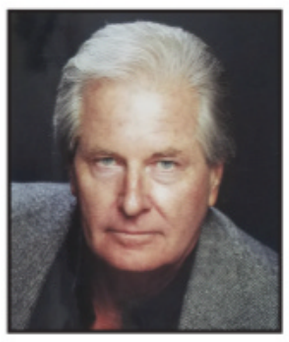
THE KILLING MOOD

by Robert Louden

The Killing Mood written by Robert Louden and just released by Bookstand Publishing is a mystery thriller you don't want to miss.

The Killing Mood tells the story of tough, hard-boiled police detective, Dominic Pisa, who is tracking the low life drug merchant who killed his son. Along the way he reluctantly inherits Lisa Powers, a sexy young television journalist who is out to get a story at any cost. Together they encounter dope peddlers, gang violence and serial murder in this mystery thriller with non-stop twists and turns.

"We are thrilled to be able to offer *The Killing Mood* to mystery thriller fans," says publisher Nigil Bloom. "Robert Louden has written an exciting mystery novel that explores the human condition from both sides of the street and draws a vivid picture of the world of drug dealers and gang members while entertaining us with the twists and turns of this original story."



Author
Robert Louden

"Fast-Paced Read"

"The Killing Mood" is a book by Robert Louden about an NYPD detective whose son and daughter-in-law get murdered by a savage drug dealer. The hero, Dominic Pisa, must leave New York and he transfers to Los Angeles to relentlessly track down the killer. To add another dimension to the story the detective hooks up with a reporter who is out for a unique story. This fast paced read comes to an exciting conclusion. A book that I would highly recommend.

- **Michael DePasquale, Retired LAPD Homicide Detective**

Soon to be sold at Vroman's, Book Soup and Amazon.com

According to The Midwest Book Review, "Robert Louden gives readers a fun filled action/adventure novel, making *The Killing Mood* very much worth considering."

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The Hollywood Reporter

Event Preview



How Singapore Is Shaping Asia's Digital Future

The city-state's forward-thinking tech vision has put it on the front lines of the streaming wars

By Mathew Scott

As the streaming wars go global, the battle for the hearts, minds — and wallets — of the vast Asian market very well could be decided in Southeast Asia. With China a nonfactor since all Western platforms are blocked in the country, the race is on to establish a foothold in a rapidly maturing market that boasts a population of 600 million.

Singapore Media Festival
Nov. 21-Dec. 8

The numbers underscore the region's potential: In its most recent annual forecast, Media Partners Asia put online video revenue in Southeast Asia this year at $27 billion, a rise of 24 percent year-over-year, while predicting it would top $50 billion by 2024.

That's why all eyes are on Singapore.

In terms of size (247 square miles) and population (5.8 million), the city is dwarfed by near neighbors like Malaysia (32 million residents). But the city-state has successfully positioned itself as the nerve center of the Southeast Asian market thanks to a combination of factors. Currently, the city plays host to the regional offices of Netflix, HBO Asia, Walt Disney Co. Southeast Asia and Discovery Networks Asia-Pacific as well as such digital giants as Facebook, Google and Alibaba. Both HBO Asia and Netflix will loom large at the upcoming Singapore Media Festival, where the former will showcase *Invisible Stories*, which examines everyday life in Singapore, while the latter is preparing for the rollout of its much-anticipated Chinese-language series *The Ghost Bride*.

Above: HBO Asia's *Invisible Stories*.
Below: Netflix's *Ghost Bride*.

"Singapore is well placed to ride on the opportunities presented by the shifting media landscape, being located at the heart of this growth in Asia and home to where East meets West, and tech meets media," says **Howie Lau**, head of Singapore's Infocomm Media Development Authority, which oversees the media industry in the city.



But it isn't just geography that has put Singapore at the forefront of Asia's digital future. The city has been investing in its tech infrastructure for years, but the streaming age — driven by Netflix's and HBO Asia's commitment to the region — spurred increased investment. One percent of the city's GDP is now committed to research and development as part of a plan called RIE 2020, rolled out in 2016, which pledged $14 billion toward digital infrastructure.

"With the convergence of media and info-comm technologies and the growing spend on leisure and entertainment, new opportunities have risen for the region's media and entertainment sectors," adds Lau. "With formats changing to keep pace with consumer habits, from shortform to mid- and longform, we are seeing new ways of using technology to tell stories."



Khoo

Singaporean filmmaker **Eric Khoo**, who is putting the finishing touches on his HBO Asia series *Food Lore*, says the city's proximity to its neighbors and its well-funded, long-term media strategy have enabled it to assume the leading role it plays in the region.

"One of the benefits of being in Singapore is that I have already worked with so many people from across the region," he says. "That's what international partners find when they come here to work. The connections are already made." THR

SINGAPORE MEDIA FEST: 3 EVENTS NOT TO MISS



Japan's Oscar entry, *Weathering With You*.

OVER THE TOP IN CHINA
The Asian TV Forum & Market goes big from the opening keynote address with **Gong Yu**, founder of Chinese streaming giant iQiYi, who will discuss the OTT landscape in a talk titled "Streaming the Future." Gong's video platform launched in 2010 and now boasts more than 500 million monthly users while tapping into licensing deals with Netflix and expanding into mobile content.
Dec. 3, 10 a.m.-10:40 a.m.

LEADER OF THE APAC
Gong's address opens up an ATF "Leaders Summit" that includes the first public remarks from **Giorgio Stock**, WarnerMedia Entertainment Networks' freshly minted president, distribution and advertising sales, EMEA and APAC. The hope is that Stock will reveal what WarnerMedia has in store for Asia just as the region's streaming battle really begins to heat up.
Dec. 3, 10:40 a.m.-11:20 a.m.

CARTOON NETWORKING
Animation in Asia entered uncharted territory in 2019, with both Japan (*Weathering With You*) and China (*Ne Zha*) tapping the genre for their Oscar entries for the first time. And with both films doing blockbuster box office — *Weathering* took in $126 million in Japan, while *Ne Zha* made a whopping $687 million in China — the ATF Animation Pitch offers a glimpse into the future of Asian toons.
Dec. 5, 2:40 p.m.-3:40 p.m.

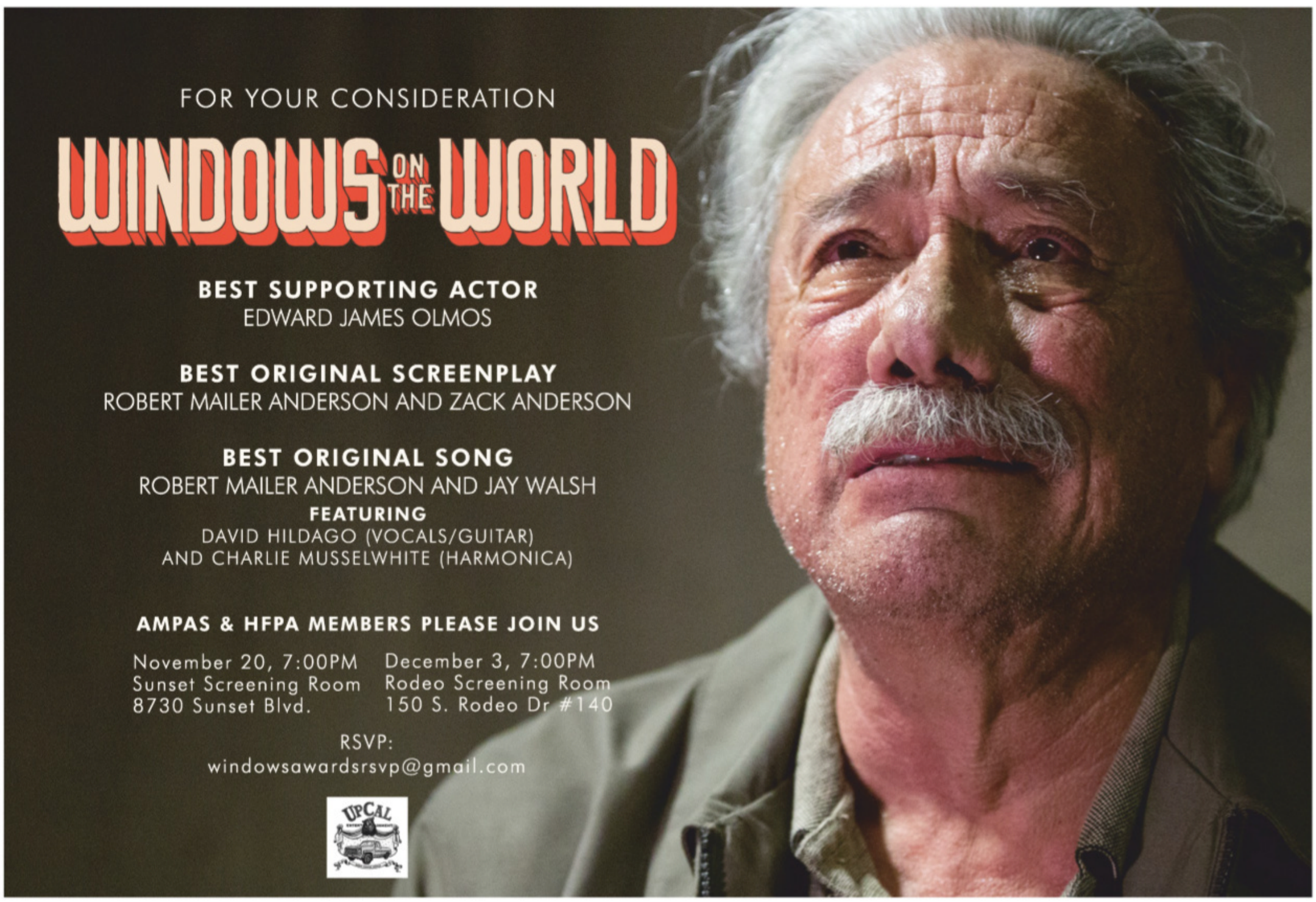
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Christina Kounelias

on being recognized for her
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PARTICIPANT





Tom Hanks Got His Start in Splatter and D&D Flicks

While there's a chance that playing Mr. Rogers in *A Beautiful Day in the Neighborhood* might bring Tom Hanks his fifth Oscar nomination, it was the 1980 low-budget film *He Knows You're Alone* that got him his SAG card and the 1982 TV movie *Rona Jaffe's Mazes and Monsters* that gave him his first lead. (Jaffe wrote the novel on which the telefilm was based, and her contract stipulated that her name be above the title.) *Alone* was not a film Mr. Rogers would approve of. It fit squarely in the horror genre that's been called "hack and stab" — involving dead teenagers and a lot of splatter.

The Hollywood Reporter said MGM should be ashamed of itself because "rarely has such shoddy merchandise been offered by a major studio." Not only was MGM not contrite, it was ebullient: The $200,000 production ($660,000 today) brought in $5 million ($16.5 million today). Hanks was paid $300 for what amounted to seven minutes of screen time. He has described his role as "some geek who appeared out of nowhere and then disappeared." While the film didn't attract a lot of praise, director Armand Mastroianni (an American cousin of Italian star Marcello Mastroianni) says the best compliment he heard came from *The Exorcist* director William Friedkin, who said, "Your film scared the shit out of me." *THR* was much more approving of *Monsters*. "A genuinely different, rewarding psychodrama telefeature," read the review. The plot featured three college classmates playing a Dungeons & Dragons-style fantasy game with Hanks, then 26, as a guy named Robbie who takes his role a bit too far. The film aired on CBS amid national fear that role-playing games could lead players into self-induced insanity (by the end of the film, the game has become reality for Robbie). Now 63, Hanks once described his character as a paranoid schizophrenic, someone nothing like himself: "I'm an actor, but I'm not that crazy."

— BILL HIGGINS



Rona Jaffe's Mazes and Monsters

CBS, Dec. 28, 9-11 p.m.

"Mazes and Monsters" is a genuinely different, rewarding psychodrama telefeature, based on associate producer Rona Jaffe's best-selling novel. Tom Lazarus' teleplay concerns four intelligent, somewhat eccentric college students who are obsessed with playing Mazes and Monsters, a fictional medieval science fiction fantasy

From left: Chris Makepeace, Wendy Crewson and Tom Hanks in *Rona Jaffe's Mazes and Monsters*. *THR* reviewed the telefilm on Dec. 30, 1982.

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CBS VIA GETTY IMAGES

PROMOTION

WOMEN IN ENTERTAINMENT

The Hollywood Reporter's 28th annual Power 100 Women in Entertainment issue salutes the women who are at the top of their game and who dominate the entertainment industry. These are the major producers, directors, agents and A-list talent that make decisions; run studios, networks, agencies and law firms; and greenlight TV & film production. The highly-anticipated standalone issue will offer insight into their lives, careers and success.

Reese Witherspoon – Sherry Lansing Award

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The Telegraph



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